Dance and Dancers

SEPTEMBER 1955

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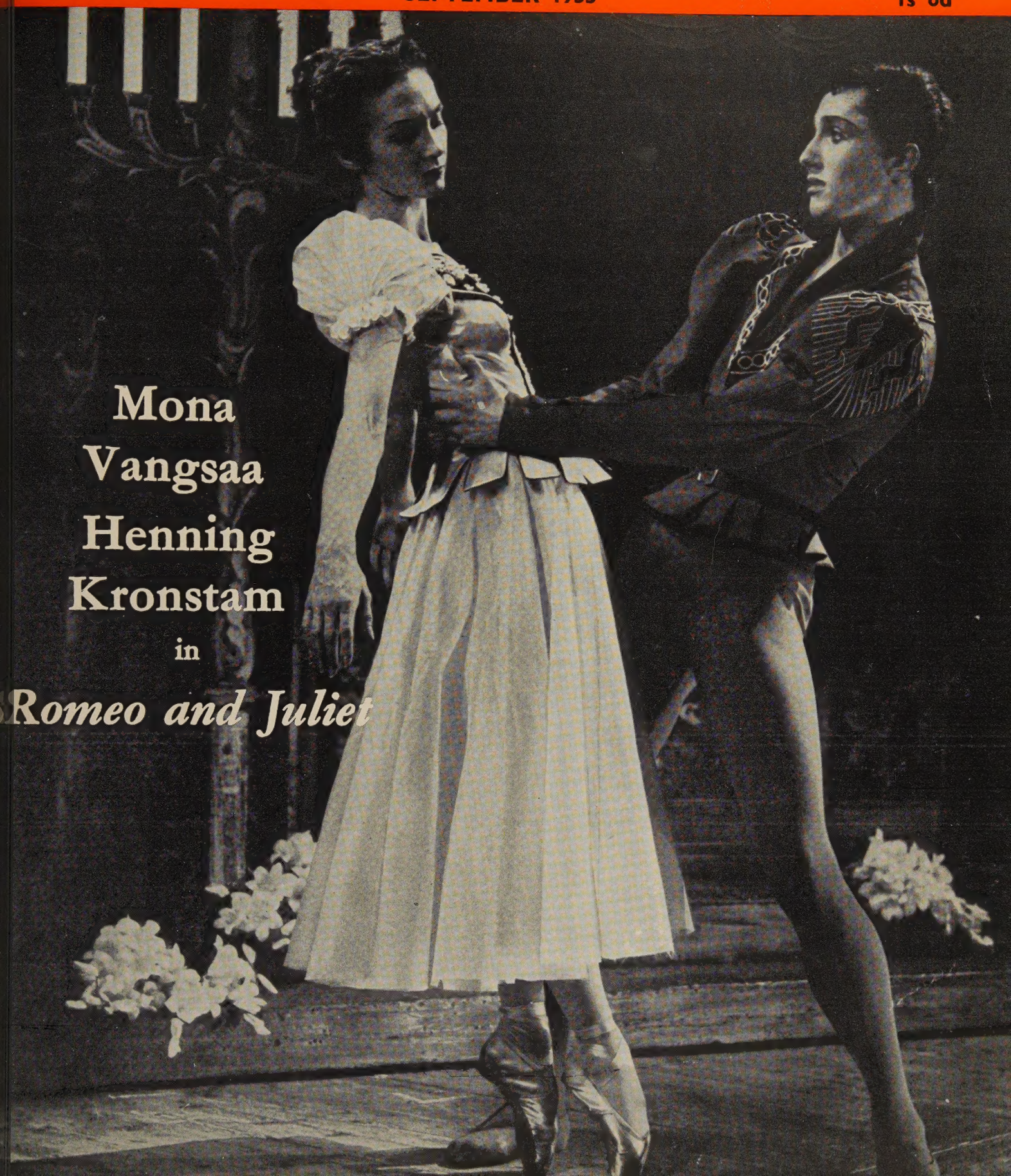

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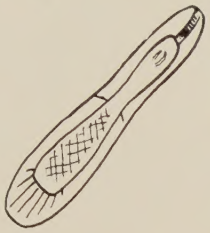

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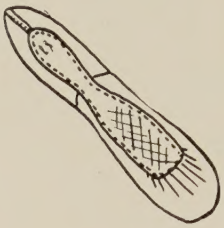

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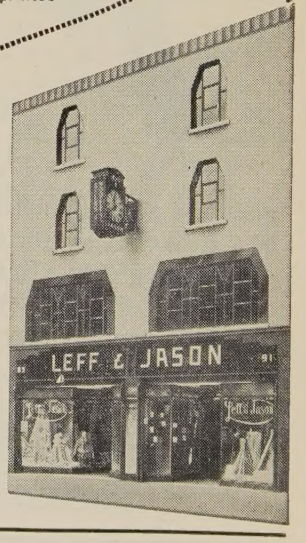

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Personality of the month

Photo: Maurice Seymour

ANTON DOLIN **Reason: For having, as Artistic Director of Festival Ballet, guided the company through its first six years**

THERE may be people who at some time or other have been annoyed by Dolin. Others have loved him or admired him but nobody in the world of the dance has been able to ignore him. His is a personality that literally breathes—theatre. He can never appear upon a stage, whether dressed for a performance or in civilian clothes to make a speech or announcement, without there being an audience-hush followed by applause.

It is largely this quality in him that has helped Festival Ballet to weather the inevitable storms of their first six years. A strong personality is what the art of ballet has always needed—and possibly always will.

The strain of Irish blood, on his grandmother's side, might have had something to do with it. He was naturally athletic as a young boy and he felt that in the dance he would find a natural outlet for his exuberance. He first studied with Clarice James in Brighton and then with Gracie and Lily Cone. Apart from appearing in displays organised by those ladies, his first professional engagement was in straight drama—as Peter in *Bluebell in Fairyland* and as John in *Peter Pan*. Later he became a pupil of Italia Conti.

Seeing a production of Astafieva's *The Swinburne Ballet* in 1917, Dolin determined that she should be his teacher. Four years later at Seraphine Astafieva's school he was seen by Diaghilev and engaged in that great company.

There is no doubt that the time Dolin was with the Diaghilev Ballet, which included the creation of many roles, helped to form his character and develop his personality. After he left the company he appeared in almost every form of theatrical entertainment —dancing in music halls, cinemas and revues, acting straight plays. He has partnered most of the great ballerinas of his time and his association with Alicia Markova is one of the great partnerships of ballet history.

It is obvious that this varied life in the theatre has brought him into contact with every form of audience. And his knowledge of what the public wants and expects has helped him in the formation of Festival Ballet. Apart from anything else, the great school which he so nobly represents is always there as an inspiration to the dancers, both young and not so young, with whom he works.

September 1955 Vol. 6 No. 9

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE A. BARNES
WORLD'S LARGEST NET SALE IN THE FIELD

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Sing praises, be joyful

"A FESTAL day or time, a joyous celebration or anniversary; a merry-making; a musical entertainment on a large scale, usually periodical" are some of the way in which the dictionary describes a festival. The festival, on the universal scale it has now achieved, is mainly a post-war phenomenon. Through the ages there have been, or course, festivals in celebration of changing seasons or feast days, but seldom have they affected such a large section of the Earth's population as in recent summers. A festival is one of the few excesses that can do little other than good.

Not until the last few years has ballet played an important part in these occasions. Now—across the continent of Europe and from small villages in England and Wales to the culminating, and grandest of all, festival in Scotland's capital—dancing has become a major ingredient.

The sands of ballet shift quickly, for there was a time when people flocked to London to see the great ballet companies of the world. Now the Londoner has to pack his grip and "go all over" as the Americans say.

The part these festivals are playing in the art and history of ballet cannot be over-estimated. It means that there is work for most dancers during the summer months, that audiences are circulating and not just seeing the same old faces night after night, but meeting new people with whom to exchange ideas and reactions. It also means that, because festivals are often subsidised by the State or by local councils, there is a chance of new and interesting works being specially commissioned. What the regular companies cannot always afford, the festivals sometimes can; and ballet is thus getting a new outlet.

The public are responding splendidly, and the fact that they can frequently combine visits to these festivals with their annual holidays means that they are in a more receptive mood to absorb what they are being shown.

There is nevertheless a danger in this new development —that the meaning of the word festival may become blurred. The joyous celebration and the merry-making are not always in evidence. There is a tendency to overdo the feast of culture until it becomes indigestible. To call an occasion a festival is not enough: the spirit must be there also. Gaiety and friendliness will do a lot to ensure the continuance of these summer spectacles for which the art of ballet has every reason to be grateful and which it should do everything to encourage.

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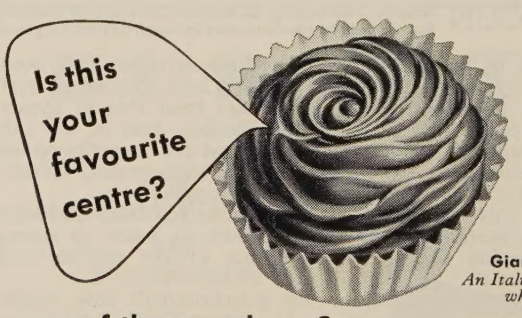

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His dream came true

150 years after his birth

by SVEND KRAGH-JACOBSEN

When the Royal Danish Ballet appears at this year's Edinburgh Festival it will be celebrating the 150th anniversary of the birth of its greatest choreographer, and ballet-master, August Bournonville.

ON August 21, when the Royal Danish Ballet dance in Edinburgh, on the programme appears the name of August Bournonville. For the Danish Ballet this is a great day, the 150th anniversary of the birth of Bournonville himself, and the dream he had carried with him throughout his life comes true.

August Bournonville is no longer only a Danish choreographer—he is also one of the great names in the history of ballet. What Bournonville did not attain during his life, in spite of powerful ambition, has been achieved now at the celebration of his 150th anniversary. Bournonville's name is known throughout the world—presented by the company of which he was not in truth the founder, but to which he gave its form and the repertoire which is today, despite the works of other choreographers, the Danish Ballet's most original form of expression.

It is Bournonville who has given significance to the name " Danish Ballet." And it is first and foremost his school and his ballets which have given the Royal Danish Ballet the special place in international ballet which it has occupied since the end of World War II.

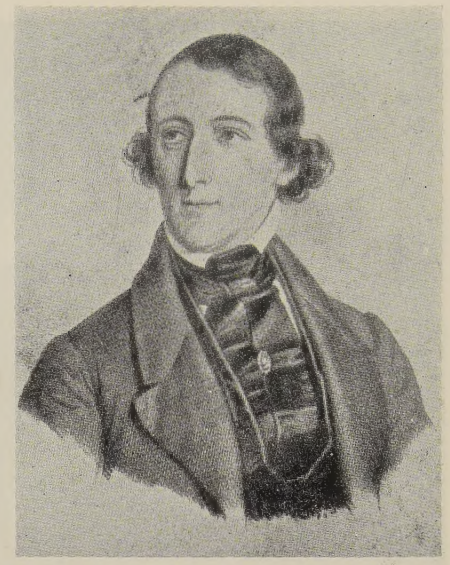
There was not one drop of Danish blood in the boy born in Copenhagen on August 21, 1805, of a Swedish-born mother and Antoine Bournonville, the Royal Theatre's French-born leading dancer. But young August grew up in Denmark, and as an adult considered himself to be pure Danish, even though his temperament was French and his education international.

He was born into a family of dancers, of course; but his father was a man of the world who regarded dancing as " *la carrière la plus glorieuse du monde* " and realised that it was vital to obtain the best education possible if one was to succeed in the field of dancing. He himself was his son's first teacher; but he was aware that Paris at that time was the only place where the boy could find the training necessary to make him supreme in his art and a brilliant performer.

Parisian apprenticeship

1824-1829 were young Bournonville's most important study years in Paris, and, fortunately, that was a period when the great male virtuosos still dominated the Opéra before the ballerina, in the approaching Romantic period, soon became predominant on its stage and in its repertoire. Bournonville studied with Vestris, and remained a Vestris-dancer long after Vestris himself had ceased to dance. Bournonville passed his examinations at the Grand Opéra with flying colours, and then tasted both the sweetness of popularity in France and England and the pain of learning in what low regard the profession he had chosen was held.

He returned to Denmark, and the Royal Theatre in Copenhagen, in 1829 with the double ambition of becoming a success and at the same time, raising his chosen art to a respected position among those of his theatre. He achieved both goals before finally leaving the theatre in 1877; he shone as a dancer, did wonders as a teacher and instructor (Lucile Grahn was one of the many who graduated from his school), was an excellent organiser and, last but not least, created the repertoire the Danish Ballet had to live on for more than 100 years.



AUGUST BOURNONVILLE: From an etching by Bærentzen made in Denmark in 1841.

The language of Bournonville's dance was pure French—the school of Vestris without deviations—but his temperament came under influence of Danish Romance and the Romantic Movement; and in his ballets are found mingled fantasy and reality to the same degree as in the tales of his friend Hans Christian Andersen.

The Bournonville repertoire is, to a certain degree, romantic realism strongly influenced by religion. In the Bournonville ballet-stories the Christian faith is of the greatest importance. Gennaro the fisherman in *Napoli* rescues his beloved Teresina only with the assistance of the Madonna, just as Hilda in *A Folk Legend* finds the way back to the human world from the elfin hill with the help of the cross.

Bournonville's creative ability was fantastic,

LA SYLPHIDE *THEN AND NOW: Bournonville's version of Paul Taglioni's* La Sylphide *as it was in* 1882 *(below)—Tychsen, in the title role, with Hans Beck as James. Beck was one of the people most responsible for preserving Bournonville's works at the end of the last century. Right:* La Sylphide *today with Erik Bruhn as James and Margrethe Schanne in the title role.*

DANCING SCHOOL: Kirsten Ralov, Borg Ralov and Mona Vangsaa as the soloists and dancing-master in Bournonville's Konservatoriet. *In* 1849, *Bournonville created* The Dancing School or A Proposal by Advertisement. *It is only the first act of this ballet which is given today as a* divertissement. *It is the perfect work for showing the French school which Bournonville learnt from Vestris and which has come to represent the Danish school.*

and he worked in all categories. But his royal domain is in the ballets featuring national or regional characteristics in dance and temperament: romantic stories of everyday life which reach a happy ending with the aid of the Good Powers, tales in which he could blend his skilled ballet of the Vestris school with superbly modified national dances, telling the entire story in a simple plot richly worked out in pantomime.

These are the ballets that still survive—the Italian *Napoli*, the Flemish *Kermesse in Bruges*, side by side with a national fairy-tale ballet such as *A Folk Legend* and light vaudeville stories of the type of *Far from Denmark*.

He created approximately 50 ballets, of which 20 still survive; and among these attention must be given to his version of Taglioni's *La Sylphide*. This ballet has been produced on the Danish national stage regularly since 1836 and therefore—perhaps more than most other Bournonville productions—has retained the original style without those greater changes which would have altered the character of his works.

Respectable and respected

Bournonville strove not only to build up a repertoire which could be successful during his lifetime, but also to put the Danish ballet-dancers among the Danish Theatre's respectable and respected artists. He also had the dream dear to all creative souls in the arts: to win fame *outside* his country's boundaries.

In his youth he had tasted abroad success as well as bitterness. As adult he failed in his efforts to become a success in Vienna, but his moral attitude to his art could not succeed on a stage where ballerinas could attain popularity by personal moral laxity. Bournonville's white priestesses of the dance were unable to conquer an audience of pleasure-loving men-about-town, even though his works received favourable criticism.

In Stockholm, however, he met with success as an organiser and producer at the Opera—but these were not the laurels he held dearest: he wanted to be recognised as a "poet of the ballet," the title given him by his fellow artists in Denmark and which so greatly pleased him.

This type of success was not really attained by Bournonville's works until after their creator's death. For 100 years his school and ballets, although in successively more diluted form, dominated the Danish national stage. However, in recent years the old master's dreams have come true. Harald Lander and Vaborg Borchsenius have mounted productions since the early '30s. In the '50s Niels Bjorn Larsen became the Danish ballet-master and the Danish ballet set out on its victorious seasons on foreign stages—in London, Edinburgh, Brussels and Stockholm.

International renown

How great and original was Bournonville? We can scarcely answer that today, for despite their success, his works have not survived in exactly the same form as when he himself produced them. His special talent, I am inclined to believe, and possibly his supreme touch of genius, was given expression in the romantic atmosphere of his productions. There is no doubt that much of this has been lost. The old master must be honoured for the basis for the ballets: the choreography and the dramatic frame, which are so strong in the best of his works make them still immensely effective on the stage.

How great Bournonville *was* is a point we cannot settle today, but we are aware that he remains one of the great choreographers in the history of ballet. This alone is more than sufficient to justify his lasting fame—an international renown not attained by Denmark's great old master until long after his death.

Svend Kragh-Jacobsen, the author of this article, is the critic on the Danish newspaper, *Berlingske Tidende*. **He has written many books on ballet in Danish. His first book in English,** *The Danish Ballet* **(published by the Danish Institute) will be published in time for the Edinburgh Festival. This is the first history of the Royal Danish Ballet to be published in English.**

NAPOLI *TODAY AND YESTERDAY: Kirsten Ralov as Teresina and Borge Ralov as Gennaro in the last act of Bournonville's* Napoli (*left*).

One of the most famous Danish dancers of the last century was Valdemar Price (*right*) *who danced Gennaro between* 1873 *and* 1885.

Napoli, *is one of the most loved of Bournonville's works still in the Danish repertoire. Nearly every Danish child is brought up on it in much the same way that every English child has been brought up on Barrie's play,* Peter Pan.

KABUKI

The first major Japanese company to visit Britain since the war—THE AZUMI KABUKI DANCERS AND MUSICIANS — will be appearing first at the Edinburgh Festival, later at The Royal Opera House, Covent Garden, during September.

THE literal meaning of the word Kabuki is "song-skill-dance." It is the popular theatre of Japan combining words, music, dance and movement. The other main force in the Japanese theatre is Noh, the classical lyric drama which has a certain oriental affinity with the classic dramas of occidental Greece.

There is a standard list of about 350 Kabuki plays which crystallised into a classic theatre towards the end of the last century, each lasting for several hours.

In the Kabuki theatre many stage devices now in common use in the West were first used. The *Hanamiti* (flower way), a bridge leading to the stage across the auditorium, is frequently used in our revues, the *mawaributai* (revolving stage) was invented over two hundred years ago by Syozo Namiki of Osaka, who also invented stage lifts and traps.

Kabuki is a complicated dramatic form but it is primarily an art to appeal to the senses and the perception, a visual, more than an intellectual, spectacle.

To enjoy the performance of the Azuma Kabuki company it is not therefore necessary to know much about the conventions of the Japanese classic drama because excerpts have been chosen whose appeal will be mainly visual, easily understandable by a Western audience.

When this company appeared in New York last year our American correspondent Arthur Todd wrote:

"Their success is due in no small degree to the fact that their entire presentation is, in addition to everything else, superb theatre.

"Certainly it is a fusion of dance movement, music, dramatic impulse, that is further enhanced by magnificent costuming and fine decor, all of which is constantly beautiful to observe.. . . . it is an art form that is stylised and formally conceived. Bodily movements resemble heightened gestures and the face usually remains a mask.

"Authority and subtlety are two of the most important characteristics evident. Everything they perform is based on long tradition and is beautifully in proportion.

"The dancing is described as "stylised choreographic movement, usually telling a story," and this is accompanied by the chant of narrators or, sometimes, of the dancers themselves and the musicians.

"For music there are low and high-pitched drums and stringed instruments such as the *samisen*, the *koto* flutes and gongs."

TOP: (left)—Tokoho Azuma, leader of the company. (Right)—Masaya Fujima in Tsuchigumo (The Dance of the Spider). *A monster spider, in the form of a priest, wants to spread his web over all Japan.*

CENTRE: Tokuho Azuma and Kikunojo Onoe in O-Matsori No Hi (Festival Day).

BELOW: Azuma and Kikinojo Onoe in Ocho.

Diaghilev's ballerinas

The search continues. Last month we printed the first instalment of Richard Buckle's* In Search of Diaghilev *(to be published in November by Sidgwick and Jackson at 30s.), from which* Dance and Dancers *has bought the first rights to print extracts.

In organising the Diaghilev Exhibition in Edinburgh and London, Richard Buckle had to visit many of the great personalities who were associated with the company, in order to discover some of the "lost" treasures. This month we meet some of the most famous dancers of this century.

TAMARA KARSAVINA as the Queen of Shemakhan in Fokine's Le Coq d'Or, *of which Charles Ricketts, the painter and designer, wrote: "Karsavina's miming of the songs was an event in my life. I shall never forget it."*

At the time he wrote this, when the ballet was first given by the Diaghilev Ballet, the opera was sung at the same time.

Photo: Hoppé

THE house in Hampstead is a long brick one, two storeys high, Queen Anne with later additions. It stands well back from the road, with trees behind it; and looks like a house on the edge of a peaceful village—which indeed it once was. Here Karsavina lives.

Her drawing-room has a predominant colouring of mellow leathery gold, as if it were burnished with bees-wax. Besides the older treasures there are also, of course, portraits and designs which are evidence of the mark made by Karsavina's own talent and beauty on the artists of her time: some of these she will lend us.

Beautiful women are rare; and beautiful, intelligent women are rarer still. Tamara Platonovna Karsavina is beautiful, intelligent and good. When she first danced in *Le Pavillon d'Armide* at Covent Garden she must have seemed the incarnation of "all the dreams that ever poets dreamed." Certainly many poets wrote about her.

Karsavina is very queenly, very gracious, very reserved. Yet I think that beauty sometimes obliges its wearers to assume the role that seems expected of them, and which is not theirs by nature. Lady Diana Cooper, for instance, who was also to help me over the Exhibition, is by nature, I should say, practical, shrewd and energetic, with no nonsense about her: but her façade is other-worldly, languorous and sad. Mme. Karsavina has said to me, "I am really a clown!" This is a hard statement to swallow: but there is without doubt a fountain of girlish mischief and fun behind the mask of Niobe.

She says there was a time when she thought she was in love with Diaghilev. He and Fokine were lucky to have in her so dedicated an artist, so exquisite an instrument to interpret the new masterpieces. Charles Ricketts wrote of her as the Queen of Shemakhan in *Coq d'Or:* "Karsavina's miming of the songs was an event in my life. I shall never forget it."

A lucky find

A CURIOUSLY lucky incident coincided with the beginning of our work of preparation for the London Exhibition at Forbes House. Lydia Sokolova was walking one day down St. Martin's Court, which runs alongside Wyndham's Theatre, connecting Charing Cross Road with St. Martin's Lane. Outside an antique shop, among a lot of miscellaneous junk, a plaster head stood on the ground.

At this time volatile and romantic Londoners had all become, under the inspiration of the newly excavated Mithraeum in the City, amateur archaeologists; and the plaster head, which, filthy as it was, Sokolova immediately recognised as a portrait of Nijinsky as the Faun, was light-heartedly labelled "Straight from the Temple of Mithras, 10s." She bought it, took it home, washed it, and wrote to me.

This was such a good story, and the head was such a find—for I knew of no other sculpture of Nijinsky—that I asked her to bring it up to London at once, so that I could produce it at a forthcoming press conference. The head was no disappointment: it was not only a striking likeness of Nijinsky but suggested the character of the Faun as well. But who was it by?

There was a crumpled piece of newspaper stuffed inside the hollow cast, which was certainly of a date before the first world war. At any rate we had a new portrait of Nijinsky; and the journalists were interested. Within a week of Mme. Sokolova's finding of the head, a piece about it had appeared in the *Manchester Guardian.*

Before I had even seen this article, John Gielgud rang me up. Staying in Florence with Lady Troubridge a year or more ago he had seen a bust by her of Nijinsky as the Faun. Could this be another cast of the same work? I asked him to come round to Forbes House the same morning and see. He came: and it was. I wrote to Lady Troubridge for its history, and she replied:

"I can tell you all about the Nijinsky bust. The one Lydia Sokolova has found is the long-missing original plaster cast from the wax I modelled from life. I believe it to be the only portrait from life (in sculpture) that exists of him. As you probably know, Diaghilev hated him to sit, and made Rodin destroy a portrait he had begun, as soon as he heard of it. I was lucky (and clever!). I made friends with old Maestro Cecchetti, and he arranged for Nijinsky to sit to me during his lesson at the Drill Hall near Goodge Street. (Karsavina would remember.) Also, when Diaghilev was away I worked in the wings of the theatre. Once Nijinsky posed there for me in *Spectre de la Rose* costume and make-up. The first Diaghilev ever knew of it was when the marble was exhibited.

"The marble, *done from* the plaster you have, was in my possession until I gave it to my great friend, the writer, Radclyffe Hall: at her death it returned to me, and a few months ago I presented it to the theatrical museum of La Scala. The plaster cast I gave to an old dilettante music-lover, Frank Schuster (for many years always in Lady Ripon's box). He is now dead and forgotten. . . ."

What Sokolova had found was the original and only cast of the only sculptured portrait of Nijinsky done from life. How wonderful that she, who had danced with the divine genius in *L'Après-midi d'un Faune,* should have found it, and how lucky that she should have found it in time for our London exhibition!

Lydia Sokolova has always seemed to me a compact of all the best qualities a long, devoted life in the theatre brings out. The hazards of touring, the independability of financial reward and most of all the inscrutably mysterious process of communal work on the

LYDIA SOKOLOVA as the Hostess in Nijinska's Les Biches.

Photo: Numa Blanc

and male dancers

by RICHARD BUCKLE

production of masterpieces seem to engender a warm-hearted, stalwart, shrewd, humorous and happy-go-lucky character which I find admirable.

Strange harem night

LYDIA SOKOLOVA has an impeccable memory for detail; and could restage many of the old ballets with greater accuracy than their creators. Her accounts of life with the Diaghilev Ballet gave me the most vivid picture I had ever had of that fabulous organisation. She speaks slowly, emphasising every other word.

" People talk of the high standard of performances of the Diaghilev Ballet—well, believe me, there *were* occasions—now, listen. In Spain, during the war, when we were all at a very low ebb, and Diaghilev really didn't know where to turn for engagements, we were sent off on a tour of one-night stands round some of the smaller towns. We used to take three ballets with us to one town and send the scenery for another three on to the next.

" My dear, we arrived in La Granja, where it had been arranged to give a certain programme, only to find that the theatre was sold out, on the strength of the manager having promised we should dance *Sheherazade*.

" You see, the local people had heard all about this orgy, and about the wives being unfaithful with Negroes—well, anyway, they'd made up their minds they wanted to see it. And the manager told us it must be *Sheherazade* or no performance; and naturally, dear, we hadn't got the scenery or the dresses with us. Well, Grigoriev called us together and told us we'd got to do what we could. The old man—Diaghilev—wasn't there, of course.

" Well, we opened the baskets to see what there was we could wear. Now, let me tell you to begin with—there were *no* cushions for the floor, and *no* swords for the massacre. Grigoriev got one sword for himself from the local police. We gave that performance of *Sheherazade* in the decor of *Carnaval*. (Of course none of the audience were any the wiser.)

"Grigoriev as the Shah wore the top half of Idzikovski's Blue Bird costume and some tights of his own; and he wore Lopokova's Firebird head-dress. Tchernicheva wore her Cleopatra costume, dear—well, that wasn't too bad. But there were Sylphides and nymphs from *Daphnis et Chloé:* everything you can think of.

" From the time the curtain went up we were in fits of laughter. Nobody knew who anybody was or who to make for—and there we were rolling about on the floor without a cushion under us. My dear, we put *everything* into it. When the time came for the women to be butchered—well, you can imagine! There were no swords, and so they had to *strangle* us. Nobody knew *where* they were, and the men kept whispering ' Go on, *die*.' We never had such an ovation before or since. I thought they would never stop shouting. And next morning, dear, when we went to catch our train the platform was *crowded*. You know what those little Spanish trains are—well, perhaps you don't:—but Grigoriev said, ' We'll never be able to get on it. Everyone must come along to the end of the platform, and we shall have to travel in the luggage van.' Well, the train came in, and we all piled in on top of our luggage, and started off. My dear, do you know that train was completely empty. Nobody was travelling on it but us. The entire male population of La Granja had come to the station to *stare* at us."

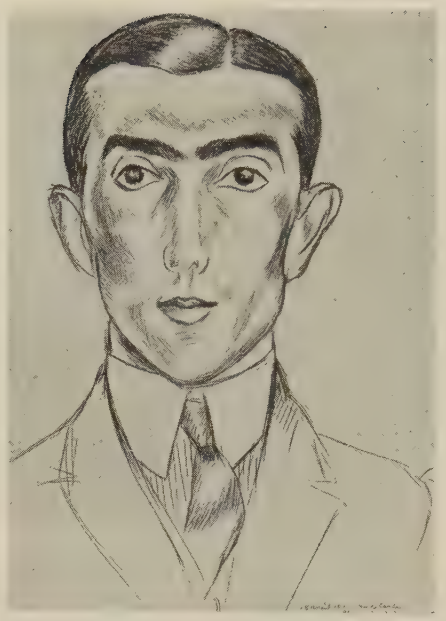
A ruse that worked

OF Massine I knew there were plenty of portraits. Whether he was so much drawn by Picasso—among other artists—because he was the man Diaghilev loved above all others in the whole of his life (more even than Nijinsky, I was told), or because Picasso found him an inspiring model, or because he happened to be much with Picasso when there were no other models available, or because he bullied Picasso into drawing him, I do not know.

I wrote to Italy asking him what portraits he could lend us: but there was no reply. A friend told me that most of Massine's possessions were in store in New York, and as he was living in Italy it was unlikely that we should be able to get at them. I could not see that there was any difficulty about this: after all, there were so many pictures that had disappeared completely, that as soon as I had *discovered the whereabouts* of a work of art I felt that nine-tenths of the battle was won.

I wrote to Massine again: again no answer. The third time I resorted to guile. " You must admit," I said, " that it will be absurd if there are eight portraits of Lifar in the Exhibition, and none of you." His reply then came by return of post.

" If you will guarantee to pay the costs of transport and insure the pictures for $1,000 each, also pay $30 to my representative who will get them out of the warehouse in Manhattan, I will order to be released for you one portrait of me by Bakst, one by Derain, one by Matisse, three by Picasso. . . ."



MASSINE BY MATISSE: A drawing of the famous dancer and choreographer at the time when Matisse was designing Massine's Le Chant du Rossignol *in* 1920.

Sweet and sour

DOLIN was an old friend of mine, and I felt sure he would have something interesting to lend to the Exhibition: but he was busy touring with his company, and it was hard to arrange a meeting. I managed to catch him at his Curzon Street flat one evening, as I was on my way to catch the night train on one of my lightning trips to Edinburgh.

That half hour remains in my memory for more than one reason. I was dead tired, had packed in a hurry, had missed my dinner, was longing for a drink and had run out of cigarettes. Pat greeted me with a request for a cigarette, and looked accusingly at me when he heard I had none. However, he offered me a drink. " Benedictine or brandy? That's all I've got in the flat." As I hate sweet liqueurs I chose brandy. " It's very good brandy, but I brought it back in an empty scent bottle from abroad, so it tastes unusual. I rather like it." It was the most disgusting drink I had ever tasted. . . . Dolin produced Diaghilev's precious note-book, with all his plans, projects and financial schemes, a fine costume design by Juan Gris, and some interesting photographs—but he had no portrait of himself. I later found a little pencil portrait by Pruna in Boris Kochno's hoard in Paris.

A SKETCH BY PICASSO: Massine, Leon Bakst and Diaghilev in Rome in 1917. *At this time all three were working on Massine's ballet* Les Femmes de Bonne Humeur *which was first given in that city.*

NEXT MONTH: The ballerina who became a peeress—Tea with Alexandre Benois—Fakes of Bakst—A Muscovite and his wife.

Europe sees new American ballets

Clive Barnes describes the NEW YORK CITY BALLET which he saw at the HOLLAND FESTIVAL. Last month we published the French opinion of this company when it appeared in Paris.

by CLIVE BARNES

THE Holland Festival is now in its eighth year. Visiting companies and orchestras flock to Holland for this festival which is unique in being spread over an entire country rather than being confined to any individual city. This year's visitors included La Scala Opera, the English Opera Group, Gielgud's Shakespeare company, the Schiller Theatre from Berlin, and the Israel Philharmonic Orchestra.

In addition to orchestral concerts, opera and drama, the Festival always includes a ballet company for good measure, and this year better measure was provided by the New York City Ballet.

In the four years since I last saw Balanchine's remarkable company it has naturally matured. Even disregarding the slight fatigue attendant upon the lengthy European tour that immediately preceded the City Ballet's Festival appearances in Amsterdam and the Hague, it could be seen that the company had also made progress technically. This was specially true of the male dancers, including such stalwarts as Bliss and Magallanes, as even four years ago the girls were already the strongest troupe in Western ballet.

The company is now the supreme instrument for the presentation of Balanchine's American classicism, and unquestionably one of the few first-flight companies in the world today. Outside of Russia only the Sadler's Wells organisation gives classical ballet with the same kind of grand assurance, and even the Wells lacks the creative drive that forces through each one of the City Ballet's ventures.

The repertoire in Holland, slightly curtailed by difficulties of adequate orchestral rehearsals, included five works unknown in England, and six that have been previously seen at Covent Garden. Of the new ballets two are major contributions to the repertoire: Balanchine's *Western Symphony,* and *The Afternoon of a Faun* by the company's associate artistic director, Jerome Robbins.

Young America dancing

Western Symphony is classical "Americana"—a *Rodeo* by the choreographer of *Symphony in C,* and as such it cannot fail to be a hit with European audiences. It would be easy to discuss *Western Symphony* as a plotless classical ballet, given variety by the endearing symphonic arrangement of popular Western ballads by Hershey Kay, and the costuming of the dancers in Broadway cowboy outfits. Taken on these terms the ballet is unusually successful. The choreography is fresh and unhackneyed, the humour robust yet not unsubtle, and the pace and vitality of the production such to make it an ideal closing ballet.

But European audiences, at least, can be forgiven if they read into the ballet a study of much that we find attractive in the American character. The brashness and zip, the carefree bravura and economical virtuosity, the unlikely mixture of sophistication and vulgarity, and the uninhibited charm. When LeClercq and d'Amboise come peacock-strutting in for the final rondo, we, like Isadora Duncan, can see "young America dancing," although that good lady might possibly have been horrified at what they were to dance.

The performance from the entire cast is terrific, with Herbert Bliss, Melissa Hayden, Nicholas Magallanes, Patricia Wilde, Tanaquil LeClercq, the amazing Jacques d'Amboise (an All-American football-player in tights) and, at one matinee, Robert Barnett, adding most to the consistently mounting excitement.

The Afternoon of the Faun is Robbins' best ballet to date. For inspiration he has gone back to Mallarmé, the poet who inspired Debussy's music. It is ironical that Mallarmé, who was himself fascinated by his ideal conception of ballet, would certainly have been drawn to the ballets of Balanchine (which are the realisation of so many of his theories) rather than of Robbins, but the man who could call ballet "pre-eminently the theatrical form of poetry" would obviously have preferred Robbins's sensitive daydream to Nijinsky's erotic posturings.

Austere substitute

The setting disregards the glory that was Bakst, and Jean Rosenthal (that genius of lighting) has substituted a simple dance-studio designed with the fresh austerity of a Frank Lloyd Wright. By a soaring flight of fancy Robbins has seen the Faun as a dancer, has comprehended the narcissistic attitude of most dancers to life, and captured, in elegant terms, the sterilised emotional atmosphere surrounding ballet.

The Faun is found contemplating himself in the studio "mirror," which by a thrilling stroke of theatre is represented by the proscenium arch.

A girl, the Nymph, enters and they rehearse a *pas de deux,* each totally absorbed in their own bodies. Unexpectedly the Faun suddenly kisses the Nymph, and she shies away and runs off. The Faun blissfully resumes his interrupted contemplation. Whether his impulse was a speculative, experimental pass, or whether it resulted from a breath of real emotion in the hot-house studio air, we shall never know. We peep through our stage-size keyhole and wonder.

The choreography, leisurely paced and casually classical, makes better use of the Debussy music than I would have dreamed possible. The ballet is consummately well performed by LeClercq and d'Amboise. LeClercq dances with a rapt beauty, like a chaste novitiate priestess. The Faun was created by Francisco Moncion, but d'Amboise, looking for all the world like a drawing by Paul Cadmus, gives a performance of style and intelligence.

Like Mendelssohn, Balanchine was inspired by a visit to Scotland, and the resulting ballet—*Scotch Symphony*—has its moments, particularly when danced by Maria Tallchief, André Eglevsky and Patricia Wilde, but was given during the Festival more often than its merits justified. The choreography's national colouring is hardly more marked than that found in *Western Symphony,* Balanchine's business being more with Mendelssohn than Scotland.

After a first movement of pretty tunes and swirling tartans, the romantic slow movement evokes at some length the ghost of Taglioni's Sylphide, and the ballet ends with a general gathering of the clans *allegro vivacissimo.* Throughout one feels that Balanchine has tied himself too closely to the music, for the choreography tends to mimic the score rather than express it. The decor and costumes are inoffensive but unpleasing.

The *Sylvia pas de deux* is comparatively unimportant except as a spectacular vehicle for Tallchief and Eglevsky, and, on one occasion, Wilde. Excellently performed, it showed Eglevsky dancing infinitely better than when England last saw him with de Cuevas.

The last novelty is a small gem. A *Pas de Trois* to Glinka, it is a delectable little ballet from which the customary *corps de ballet* has been excluded. There are no formal variations and the structure is closely-knit. The work makes full use of the empty stage and the choreography is delightfully ingenious, with an academic cleverness and almost donnish humour.

The ballet, which was made to look disarmingly simple but is obviously fiendishly difficult, was charmingly danced by Hayden, Wilde and Eglevsky. On one occasion LeClercq took Hayden's place, and d'Amboise created a minor sensation by his elevation in Eglevsky's role.

The rest of the repertory is well-known. *Serenade,* one of the all-time greats of ballet, fat with unstated drama, alive with dance, opened many of the Festival programmes.

Like *Symphony in C,* which is the nearest thing to an abstract ballet this side of the spheres, it was lovingly well danced. *Swan Lake* showed three Odettes (Tallchief, LeClercq and Diana Adams) and three Siegfrieds (Eglevsky, Magallanes and d'Amboise), but in this the *corps de ballet* and leading Swans (Jillana and Wilde or interesting newcomer Carolyn George) remain supreme.

Balanchine's ballets seemed in better shape than those of Robbins. *The Pied Piper,* despite the inspired antics of LeClercq, has become a little coy, cute and self-conscious. *The Cage,* that impressive if over-rated mixture of Fabre and *Giselle,* is lacking definition and precision in its *corps* work, although Hayden is stunningly good in Kaye's old role. Attractive and repellent, she shines like a iridescent beetle. The Festival repertoire was completed by that miserably tame war-horse, Dollar's *The Duel,* which was danced for all it was worth, and then some, by either Hayden or Wilde with d'Amboise.

New York City Ballet, led me to Holland, thus introducing me to the musical and theatrical riches and happy atmosphere of its annual Festival, about which, possibly like the majority of English ballet-goers, I was deplorably ignorant. And next year I hope both Holland and the City Ballet will put me equally in their debt—the first by securing the presence of another dance attraction as tempting as this year's, and the second by visiting London.

TOP: (right)—Melissa Hayden in Serenade*; (left)—Tanaquil LeClercq in this same ballet by Balanchine to Tchaikovsky music.*

CENTRE: (left)—Hayden and Magallanes in Western Symphony*; (right)—LeClercq in Robbins'* The Pied Piper.

BELOW: LeClercq and d'Amboise in Robbins The Afternoon of the Faun.

Photos: Particam, Amsterdam

THE UNDERWORLD: Persephone (Noreen Sopwith) led to the kingdom under the earth by Pluto (Alexander Bennett). ON EARTH (left): Persephone dances with her mother, Demeter the Goddess of Earth (Gillian Martlew) before plucking the Black Narcissus. Photos: R. Wilsher

PERSEPHONE

First given by Ballet Rambert at the Sadler's Wells Theatre on June 28, 1955.

Choreography, Robert Joffrey. Music, Vivaldi. Decor and Costumes, Harri Wich.

Persephone — — NOREEN SOPWITH
Demeter — — — GILLIAN MARTLEW
Pluto — — — ALEXANDER BENNETT
Persephone's Companions Selina Wylie, Thelma Litster, Valma Briggs, Selma Siegertz, Naomi Ben-Ari.
Shades — — Alison Norwood, Valerie Marsh, Marcia Walden, Valma Briggs, Terry Gilbert, John Chesworth, Norman Morrice, Mario de Marigny.

Scene 1—On Earth

Scene 2—The Underworld

PERSEPHONE, daughter of Demeter the Goddess of Earth, is playing with her companions when she plucks the Black Narcissus and is immediately led down to the Underworld by Pluto, its King. Demeter, frantic with grief, leaves the earth barren as she descends to the Underworld in search of her daughter. She finds her with Pluto, and it is agreed that Persephone should return to earth and so restore its life on condition that she spends part of each year in the Underworld with Pluto.

CHOREOGRAPHY

MADAME RAMBERT is nothing if not adventurous, and her enterprise in bringing the young choreographer Robert Joffrey from America to mount ballets on her company is to be congratulated. Although Joffrey has a considerable critical reputation in the States for his work with various experimental organisations, this was, I believe, the first time he had worked with a full-time professional company.

Persephone, unlike *Pas des Déesses*, was a new work, although on January 13, 1952, he produced a ballet of the same name and theme at Choreographer's Workshop, which had music by Robert Silverman. Both this and the present ballet were inspired by André Gide.

Joffrey starts off with the slight disadvantage of recalling Balanchine's masterly *Orpheus*, for in subject matter, treatment and even music, there is some similarity between the two ballets, despite the fact that Joffrey makes freer use of the academic dance. Joffrey's choreographic style is simple and unpretentious, with none of the artificially contrived "inventiveness" that mars the efforts of so many young choreographers.

He tells the story fairly clearly, even if the ending is not completely explicit. After Demeter's penetration of the Underworld in search of her lost daughter, the ballet comes to a somewhat abrupt conclusion, and the compromise by which it is arranged that Persephone shall divide her attentions and time between Pluto and her mother is conveyed only by Persephone breaking her head-dress in two.

Joffrey's choreography in this and probably even more in *Pas des Déesses* (which I unfortunately saw only in rehearsal) is evidently promising, but in *Persephone* it is sometimes insufficiently musical. While the contrapuntal movements of the *corps de ballet* at the beginning admirably set the tone of the ballet and are well fitted to the score, the carefully conceived *pas de deux* between Persephone and Pluto, to take the most obvious instance, bears but scant relationship to the music.

A NEW choreographer nearly always acts on a company like a tonic. Unexpected talents arise, unsuspected qualities are revealed. Noreen Sopwith was tenderly appealing in the title role; her dancing has taken a step forward this year. Gillian Martlew made a splendidly dramatic Demeter, and Norman Dixon, who danced Pluto at the only performance I was able to see, partnered with style. **Clive Barnes**

MUSIC

FOR Persephone, the loveliest of all allegories of the seasons, Robert Joffrey has aptly chosen the music of Vivaldi's *Spring* and *Winter* from his violin concertos, *The Four Seasons*, with the Largo movement of *Spring* repeated during the change of scene.

These wonderful little late 17th-century works are among the earliest examples of programme music and were written by the red-headed Italian composer-priest as musical illustrations to a set of four sonnets. Each is a self-contained violin concerto in the usual fast-slow-fast three movements, the imagery of the poems being closely paralleled line by line in vividly descriptive musical terms.

In *Spring*, the caressive murmurings of the spring breeze are punctuated by bird song, the slow movement describes a sleeping goatherd, the third is a festal dance of nymphs and shepherds.

Winter begins with the stamping of frozen feet, the middle movement describes the uncharitable but human delights of a poet, safe and snug at home by his fireside, while hundreds of unfortunates are soaked by the rain. In the finale, the listener is invited to "walk on the ice" as the violin "slides on the snow" and ends with a spirited picture of "the winds in conflict."

Having made an excellent choice, Joffrey unfortunately failed to match Vivaldi's sensuous melodic flow in his choreography and showed an almost brutal insensitiveness to the composer's irresistible rhythmic invention. On the first night the solo violinist's intonation was not always impeccable, but the performance generally had great gusto. **David Hunt**

DECOR

HARRI WICH made the mistake, so often made by young designers, of mixing his styles. The wings of his opening terrestrial scene were decorated with lightly sketched-in stylised classical busts. The main scene is dominated by a tree, presumably of Life, which might have been the work of a contemporary sculptor. Its up-bent and awkward branches looked, no doubt intentionally, like clutching hands. But you cannot have it both ways—a setting has either to have a sculptor's approach or a painter's. A combination of the two just does not work out.

Remove the tree, and this earth scene becomes an endless skyscape against which the dancers, in conventional but never offensive classical Greek ballet costumes, move as in a Balanchine ballet. The little pond where the Black Narcissus grows is a shapeless mass of what looked like faded brown paper.

When Demeter curses the earth, black streamers descend and make an interesting theatrical effect.

This sudden appearance of black, on what had previously been a sunny, cloudless day, also gives a sensation of descent beneath the earth's surface to the next scene—the Underworld.

Pluto's kingdom is full of dark recesses with the Shades emerging occasionally into pools of light. A claustrophobic effect is achieved by a giant web-like grille through which can be seen daylight and freedom. Although not particularly original, it certainly created the necessary subterranean atmosphere.

The lighting was too dim to allow any real impression of the costumes, though occasionally there was a gleam of jet, brown, buff or orange and geometric decoration. Pluto's costume, though giving a feeling of commanding authority, was too hard and unbecoming. **Peter Williams**

PAS DES DÉESSES

First given by Ballet Rambert at the Sadler's Wells theatre on June 30, 1955. Choreography Robert Joffrey. Music, John Field.

Taglioni — — —	BERYL GOLDWYN
Grahn — — —	NOREEN SOPWITH
Cerrito — — —	PATRICIA DYER
Saint-Léon — —	NORMAN DIXON

Photographed by Paul Wilson

CHOREOGRAPHY

SUCH was the success of the famous *Pas de Quatre* of 1845, in which the four greatest ballerinas of the day—Marie Taglioni, Carlotta Grisi, Fanny Cerrito and Lucille Grahn—appeared together in a divertissement, that the enterprising Benjamin Lumley, director of Her Majesty's Theatre, decided to repeat the dose in the following year.

The subsequent *Le Jugement de Paris* with its divertissement *Pas des Déesses*, danced by three of the original cast, with Cerrito's husband, Saint-Léon, appears to have achieved equal success and caused one of the great sensations of the year. Jules Perrot was the choreographer in each case. It was obviously a more remarkable feat to get the great ballerinas of those times on to the stage together than it possibly would be today.

Both ballets are made very much alive for us today by the enchanting lithographs of A. E. Chalon. *Pas de Quatre* has of course been reconstructed by Keith Lester, and later by Anton Dolin; though how near these revivals come to the original can probably not be determined by anyone alive today.

Robert Joffrey, in his version of *Pas des Déesses* for Ballet Rambert, first given by New York Choreographers' Workshop, makes no attempt at a reconstruction of either the ballet or its competitive plot. He has attempted to capture the spirit of Chalon's lithograph in which Cerrito, Taglioni and Grahn (though actually Rosati is shown in the lithograph) surround the Paris of Arthur Saint-Léon. In the various *pas de deux* and variations which follow he has tried to show the varying characteristics of each dancer.

Whether he has achieved this object I cannot say because I did not see these ladies dance. But he has undoubtedly managed to create a remarkable impression of what we believe to be the style of the period. The choreography flows beautifully and with natural ease; there is no obvious striving for effect, nor is there any attempt at guying the mannerisms of the period. The *port de bras* and carriage of the head of each of the girls seemed absolutely right, very much in the way that Markova so exquisitely evokes Taglioni in Dolin's *Pas de Quatre*.

Opening on the lithograph group, a *pas de deux* for Grahn (Sopwith) and Saint-Léon (Dixon) follows. This has some interesting lifts and a beautiful floating exit when the ballerina appears to be flying away out of the theatre.

The solo for Cerrito is a lighter contrast, a charming polka which Patricia Dyer gives delightfully and shows herself to be another of those dancers whom Rambert seems to conjure unceasingly as from a hat.

On comes Saint-Léon (Dixon) again, this time bearing Beryl Goldwyn in the guise of Taglioni—another *pas de deux*, and more well-contrived lifts, though not perhaps contrasting sufficiently with the previous *pas de deux*.

Finally the three ballerinas dance around Saint-Léon, who has a little variation of his own before leading the goddesses to Parnassus.

The whole work was excellently danced throughout. This was to be expected from Goldwyn and Sopwith; the lesser-known quantities were Dyer and Dixon. The latter managed to look remarkably like the pictures of the famous male dancer of the Romantic era. He partnered well and with great style, though his variation was a little weak.

An attempt was made to copy the costumes of the lithograph, but the colours seemed somewhat harsh: another skirt of white net would help to tone them down. The blue of the sky-cloth looked rather crude, while the lighting in the Taglioni *pas de deux*, although supplying a charming romantic atmosphere, was too dim for details of the dancing to be seen.

But the whole amounted to a delightful work which should be a most useful addition to the Rambert repertoire. **Peter Williams**

MUSIC

IN the absence of the original Pugni music to which Perrot's *Pas des Déesses* was danced, the romantic strains of John Field (not to be confused with his namesake, the new director of the Sadler's Wells Theatre Ballet) supplied a suitably delicate and evocative accompaniment for Joffrey's charming little period pastiche.

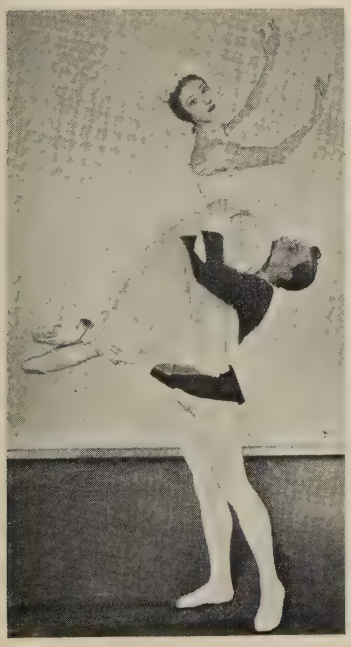
John Field, born in Dublin in 1782, was a gifted Irish pianist and composer who, as a child prodigy, had been virtually sold by his father to Muzio Clementi, the composer and piano manufacturer. In exchange for tuition Clementi exploited the boy as a kind of musical salesman in his London piano showroom. Field subsequently settled in Russia and before his death in Moscow in 1837, won a European reputation as a composer and teacher, as well as for his exquisite artistry as a pianist.

If Field made no direct contribution to ballet, it is fairly safe to say that had he never lived, Fokine might never have created *Les Sylphides*: it is an acknowledged fact that the dreamy melancholy of Chopin's music was directly inspired by the same vein of haunting tenderness in Field's *Nocturnes*, a form which Field originated.

Pas des Déesses opens to one of the loveliest of these *Nocturnes*, delicately orchestrated by Ballet Rambert's musical director, Joseph Vandernoot. Then follows Sir Hamilton Harty's arrangement of five other little pieces for his well-known *John Field Suite*, formerly used in Australia by Joyce Graeme for her highly-praised *Romantic Suite*.

That Joffrey's more vigorous movement for the male dancer tended to cut across the music gave a striking, if rather belated, illustration of the reason why 19th-century ballet composers interrupted the gentle flow of this type of music by inserting such rhythmically four-square variations for the *premier danseur*. There were other occasional jarrings and rough edges to the choreography, despite the musicality of the dancers' performance, but on the whole Joffrey responded to the spirit of the music with infinitely greater sensitivity than was evident in his *Persephone*. **David Hunt**

TAGLIONI: Beryl Goldwyn in a pas de deux *with Norman Dixon. Goldwyn has turned into the most Romantic of British dancers after Markova.*



CERRITO: Patricia Dyer in the charming Polka Variation which she gives with such a sense of style and period. In this she proved herself to be yet another of the dancers that Rambert seems always able to produce as from a conjuror's hat.

GRAHN: Noreen Sopwith in another pas de deux *with the Saint-Léon of Norman Dixon. The great improvement in both these dancers was a feature of the season.*

LAIDERETTE

First given by the Sadler's Wells Choreographic Group on Jan. 24, 1954. Given by Ballet Rambert at the Sadler's Wells Theatre on July 4, 1955. Choreography Kenneth Macmillan. Music, Frank Martin. Decor and Costumes, Kenneth Rowell.

Cast

The Mask Seller — NORMAN DIXON
Mother Pierrot — ALISON NORWOOD
Father Pierrot — MARIO DE MARIGNY
Laiderette, their daughter — PATRICIA ASHWORTH
The Host — RONALD YERRELL
The Guests — ANN HORN, GILLIAN MARTLEW, SELINA WYLIE, NORMAN MORRICE, JOHN CHESWORTH, TERRY GILBERT
Pierrots — THELMA LITSTER, VALERIE MARSH, VALMA BRIGGS, SYLVIA SINGLETON, NAOMI BEN-ARI

SAD PIERROTS: *The family of Laiderette watch from afar the ripening romance between Laiderette and the Host. They know Laiderette's secret and what the outcome will be when the host discovers it.*

Photographed by Paul Wilson

STORY

LAIDERETTE is abandoned by her parents on the steps of a grand house. She is caught up in the gaiety of a masked party given by the owner of the house. Laiderette and the Host fall in love with each other, but he recoils from her when, at the final unmasking, she is revealed as bald.

CHOREOGRAPHY

WHEN *Laiderette* was first produced by the Sadler's Wells Choreographic Group it served to confirm the good opinion most people had of Macmillan's promise as a choreographer. Although it was only his second full-scale work it proved astonishingly mature, and now on its revival by Ballet Rambert it slips in alongside the distinguished ballets of that company's repertoire with the sureness of a ship berthing in harbour.

There have been a few changes made; for example the mysterious zither-player of the original production has become an even more mysterious mask-seller, who conveniently justifies the mechanical relaying of the music by possession of a gramophone on a pram. Possibly the choreography has also been slightly amended, and certainly the group of Pierrots now seems far more significant than it did originally.

Properly dressed and produced, the dramatic implications of the ballet have become clearer, and what at first sight seemed like a bizarre anecdote now appears as a bitterly poetic realisation of the Wilde-like idea that only the lovely can be loved.

The ballet is neatly counterpoised between two groups; the Guests (the " haves ") and the Pierrots (the " have-nots ") with Laiderette as an outcast from both. Macmillan has soaked his work with atmosphere and associations. Familiar though many of these associations are (bedraggled clowns and mysterious parties are far from being unknown in ballet) Macmillan gathers them up and presents them with fresh vision.

Macmillan not only excels in dance invention (and *Laiderette* is probably the least interesting of his first four ballets in this respect) but also in production. How unexpectedly pathetic, for example, is that moment when the ragged Pierrots blankly peer through holes in the set at the two lovers dancing together.

Very occasionally this same theatre sense betrays him, as when, with considerable dramatic effect, he has Laiderette, after her rejection by the Host, look in the mirror and be horrified to see her baldness. Yet it is surely her prior knowledge of this disfigurement that earlier made her refuse to take off her mask despite her lover's urgent entreaties.

With all these early Macmillan ballets one has the privilege of seeing the first steps of a choreographer who potentially can shape the future of ballet in this country. Here is a dancer who sees ballet in terms of dancing and the theatre. The character and plight of Laiderette is shown entirely through her dancing, and the ballet has an atmosphere you could cut with a knife.

DANCING

THE prospect of seeing another dancer in one of those Macmillan roles so strongly impregnated with the personality of Maryon Lane was interesting. Patricia Ashworth is not in the same class as Lane technically, and Laiderette was, I believe, her first important role, yet she succeeded in the ballet extremely well. She gave the part a peculiar intensity, high-pitched and nervous, and wisely avoided all the obvious opportunities to play on her audience's heartstrings. Her ugliness was to be pitied, but was never made pitiable.

Ronald Yerrell as the Host projected well. He has a powerful stage personality, which in this was appropriately unsympathetic. As a whole the ballet was possibly not as well danced as in the original production, but it came over rather better theatrically, in which it was materially helped by the sinister presence of Norman Dixon's mendicant disc-jockey.

Clive Barnes

MUSIC

ONE of the attributes of budding genius is its ability to recognise a kindred spirit, to seek out like-minded idealists, whether poets, painters, musicians or—most dangerous of all—dreamers, in order that the stale existing order may be changed. It is one of the signs of Kenneth Macmillan's already mature percep-

FLIRTATIOUS GUESTS: The rich guests at the Host's ball provide the contrast with the poor Pierrots—(from left): Norman Morrice, Selina Wylie, John Chesworth, Gillian Martlew, Terry Gilbert and Ann Horn.

LAIDERETTE DANCES: Patricia Ashworth (left) in her solo of happiness at being loved.

Right: with the Host (Ronald Yerrell) who falls in love with her until her secret is revealed.

tion as an artist that he chooses collaborators whose work, like his own, seems to show an insight and intellectual grasp of the new directions open to the arts in this second half of the 20th century.

The past 50 years have seen more rejection of out-worn conventions and frantic experiment to find new forms and techniques for music, painting and choreography than any other period in history. The 65-year-old Swiss composer Frank Martin is one of the select few who have already learned to make telling use of the shining new metals wrested from the dying fires of 19th-century Romanticism. His music, while transparent and lucid in texture and incorporating elements of advanced tonalities, has in turn reacted against soulless experiment for experiment's sake. It expresses the thoughts and feelings of the present in terms of a new contemporary Romanticism, as logically ordered and direct as the old was diffuse and uncontrolled.

His *Petite Symphonie Concertante* for harpsichord, harp, piano and orchestra, written in 1944-45, is an unquestionable modern masterpiece and was the work which largely established Martin's reputation as one of the leading lights in European music. The manner in which the sonorities of the *concertante* group of solo instruments are blended and contrasted shows a masterly technical command, and the powerful impact the work makes on the imagination at a first hearing is not lessened by familiarity.

The fact that for *Laiderette* the music was heard in the theatre as disembodied sound through the medium of an amplified LP recording (LXT2631) resulted in an intensification of its almost hypnotic qualities of mood and atmosphere.

David Hunt

DECOR

CLOWNS and pierrots, those caricatures of human behaviour and foibles whose antics are primarily intended to bring us laughter, seem inevitably to have unhappy private lives if we are to believe the way in which they are represented to us by their sister arts. *Laiderette* adds fuel to this legend and amounts to one of the most touching of the sad pierrot ballets we have seen for years.

Set in the no-man's-land between riches and poverty where all meet on equal terms for a fleeting moment, one side of the stage is the fringe of a down-at-heel fairground while the other shows the entrance to a rich man's house where a masked ball is in progress. Kenneth Rowell has given it all the slight air of fantasy which leaves a question mark in the mind of the spectator: did it really happen or was it just the dream of a tired pierrette?

When the curtain rises the setting appears rather overloaded—the fair-lights twinkle in the background, the decorations for the ballroom entrance seem rather fussy—but as it becomes clothed with dancers and the shape of the ballet determined, the whole stage achieves a remarkable clarity. The soft pastel colours of the rich side and the mousey browns of the poor side merge into a landscape of unity.

Of course there are rags a-plenty and, though we have suffered a surfeit of rags from French designers, these are different. The dingy reds and browns take on the quality of Indonesian Batik in the costumes for the Pierrots. Their masks and make-up have the age-old yet ageless sheen of yellowing oriental ivories.

The three ladies at the ball have costumes that immediately give an air of *chic*. The silhouette of their upward hip-line and headdresses, their flower-strewn fans gives an aristocratic richness without establishing any definite period. Only in the uneven sleeve-length of the male costumes is there any cause for irritation in the designing of the whole ballet.

In Kenneth Rowell, Rambert has found her best post-war designer. His work for *Laiderette* and for Cranko's *Variations on a Theme* for the same company amounts to some of the most accomplished ballet designing of recent years. In him and in Nicholas Georgiadis, British ballet has discovered two painters who would surely have interested Diaghilev.

Peter Williams

UNMASKED: With the removal of her mask and hat, Laiderette (Ashworth) is revealed as a bald pierrette. Her pierrot family look at her with a mixture of sad resignation and dislike.

Thirty years of Ballet Rambert

THE ballets reviewed on this and the three preceding pages are the most recent creations of Ballet Rambert. But for 30 years Marie Rambert has been developing dancers, choreographers and designers, many of whom have gone on to achieve international fame. In fact the Ballet Rambert repertoire is undoubtedly the most important in the development of British ballet. To celebrate this 30 years of achievement, *Dance and Dancers* will take the form of a special number next month (October). There will be a full-colour cover of Marie Rambert and a large number of pictures, many of which have never before been published. Many of the great names in ballet, who have been associated with the company, will contribute.

Full details of this important special number will be found inside the back-cover.

curtain up!

DIAMOND JUBILEE: Carlotta Zambelli recently completed 60 years of service to the Paris Opéra where she was for many years its ballerina. At a ceremony at the Bibliothèque de l'Opéra on July 7 are Lifar, Darsonval, Zambelli, Aveline and Michon (archivist).
Photo: De Rosen

West goes North

THE main dance focus, at the Edinburgh Festival this year, is on the two visiting foreign companies—The Royal Danish Ballet and the Azuma Kabuki dancers from Japan. But Britain will not be left out because the West Country Ballet are giving matinee performances at Princes Theatre throughout the festival.

This enterprising young company, which has its headquarters at Glastonbury in Somerset, aims at blending folk dance with classical ballet in presenting works on subjects reflecting various aspects of our national heritage.

The works chosen for Edinburgh range from Windsor Forest, in *Herne the Hunter* set to early keyboard music by Henry VIII, to the Western Isles of Scotland, in *The Selchie,* based on a seal legend with music by Michael Hobson. An old nautical melodrama, *Black-Eyed Susan,* will also be given.

Michael Holmes, Elizabeth West and Wendy Hilton will be responsible for the choreography. The dancers include Peter Darrell, Ronnie Curran (ex-Jooss soloist) and Maureen Corp (the young Bristol dancer who had such a success in *Coppelia* last year).

Honours for Dame Ninette

OUR universities are rightly niggardly in the awarding of honorary degrees. These tributes which the little world of learning pays to the great world outside its quadrangles are as hardly earned as any State decoration. Yet not only did our oldest university, Oxford, award Dame Ninette de Valois the honorary degree of Doctor of Letters on June 22, but just a week later one of the younger universities, Sheffield, made her an honorary Doctor of Music. She already possesses a music doctorate from the University of London.

These academic honours for Dame Ninette are to be welcomed partly as a just reward for their very remarkable recipient, but also partly, as one feels sure Dame Ninette would be the first to agree, as an indication of the respect that British ballet now commands.

Danilova saves the show

WHAT is a trouper? This is a question we are often asked. The best example comes from a recent incident during Festival Ballet's season at the Royal Festival Hall.

Scene: the stage at 8 p.m., the time that the curtain is due to rise on the opening ballet—*Les Sylphides.* The audience is assembled and conductor Geoffrey Corbett waiting for the signal to go out into the orchestra pit.

Dolin, taking a last look round suddenly says: "Where's Krassovska?" The ballerina is nowhere in sight. It then transpires that Krassovska is unable to dance that evening because of a bad knee. What is to happen? How can the ballet go on without its ballerina?

On the stage also is Alexandra Danilova warming-up and already made-up for *Mlle. Fifi.* "What 'ave 'appened?" she asks. Dolin explains and without a moment's hesitation she runs off the stage—"do not worry, I will go on." In a few moments she is back in a Sylphide costume but a Fifi make-up. The ballet starts and on each of her exits, Danilova changes her make-up bit by bit until even her nails have become those of a Fokine sylph. The performance has been saved.

Many such incidents could be recorded in Danilova's life story in the theatre. It is proof of her greatness that to save a show no sacrifice is too much—consideration for the audience and the company comes before any personal considerations. That is what is meant by a good trouper.

An important job

THE new post which Peggy van Praagh takes up when she leaves the Sadler's Wells Theatre Ballet at the end of the year is an important one for British ballet. As the person responsible for mounting ballets in the Sadler's Wells repertoire on various companies all over the world, she will be ensuring a permanent place for the Wells in cities and countries that are unlikely ever to see the companies in person.

It is rumoured that she may mount *The Rake's Progress* in Copenhagen, *Checkmate* in Yugoslavia, as well as other works in Turkey and Africa.

The trials of succession

HEAVY responsibility will face van Praagh's successor at the Wells—John Field. He will return from the main company's American tour to deal with a company many of whose experienced dancers will have transferred elsewhere, and with several of the male dancers awaiting conscription. To him will fall the task of welding the new dancers into a unified troupe.

This Yorkshire-born dancer who has been with the Wells company since 1941 and who has recently been in great demand as a guest artist (partnering Grey, Elvin and Beriosova) abroad, will probably not retire from dancing altogether when he takes up his new post. It is probable that he will mount a production of *Giselle* for the young company with himself as Albrecht and another Covent Garden dancer in the title role.

Haskell's suburban ride

THE acquisition by the Sadler's Wells School of White Lodge will involve the Headmaster, Arnold Haskell, in a good deal of travelling between Hammersmith and Hampton Court. We have been told that the School Governors are to provide him with a "Vespa," one of those handy little motor scooters. To judge from the number of these vehicles now being used by Sadler's Wells dancers, it might be an idea if Mr. Haskell, having once become proficient on the machine, included a course on them in the school's curriculum.

Food or frolic?

DO dancers want to be social or do they want to eat after a performance? If it were put to the vote, the result would be that almost every dancer would vote for the latter.

The organisers of the Holland Festival seem to have understood this because, untypical of many after-theatre parties, the two official receptions given for the New York City Ballet had an easy informal atmosphere and plenty of substantial food.

The first reception was held in the lovely Vondel Pavilion in Vondel Park (named after the Dutch playwright) where the

AFTER THE SHOW: Yvette Chauviré and Serge Lifar, of the Paris Opéra (below), after they had danced at the Festival in Aix Les Bains on July 24.
Photo: Georges Brun

dancers were delighted to find large *gateaux* named after ballets in the repertoire—*Western Symphony, La Valse,* etc.

The second reception, on the final night of the season, was held at Scheveningen, the seaside suburb of the Hague. In addition to the formal receptions, the Dutch critics, led by Dr. L. Hornstra, entertained Balanchine and Tanaquil LeClercq to luncheon.

Coffee on the lake

TENACITY should have been the name of a stage-hand in the Madrid theatre where Festival Ballet played recently. During the interval, conductor Geoffrey Corbett noticed one of the stage hands bringing cups of coffee to members of the orchestra. Feeling thirsty, Corbett asked the man if he could also have one. Came the end of the interval and no coffee arrived so Corbett returned to the orchestra pit.

In the middle of the next ballet, *Swan Lake* Act II, the audience witnessed an extraordinary scene; a small figure precariously carrying a cup of coffee threaded his way through the players and deposited the cup, coffee unspilled, on the conductor's desk. Most of the audience must have been hoping that they would then have the pleasure of seeing Corbett conduct the ballet with one hand while drinking coffee with the other.

No Russian sound

READING recently a translation into English of an article by Russian ballerina Galina Ulanova, we were at first puzzled by a reference to "the Sadler's Wells dancer David Hill," until we realised, of course, that David Gill was referred to. The probable reason for the error lies in the fact that in Russian there is no sound, and no letter, corresponding to our letter "h." Wherever we have an "h" in a name, they put a "g." Maybe the translator of Ulanova's article thought she was referring to someone called Hill, which Russians would spell as Gill.

Ulanova's own first name, incidentally, suffers from this Russian lack of an "h" sound. Galina is the Russian way of writing and pronouncing the Slav name Halina, equivalent of Helena.

Apologies to Bournonville

WE constantly seem to be apologising to the Danish choreographer—August Bournonville. About a year ago, in this column, we told the story of the American impresario who persisted in sending letters addressed to A. Bournonville Esq., The Royal Theatre, Copenhagen.

Now in *Dance and Dancers* we have been responsible for a mistake which killed the poor gentleman off over 70 years too soon. We announced that this August marked the one hundred and fiftieth anniversary of his death, when of course it should have been the anniversary of his birth.

In England we have recently become so obsessed in commemorating the deaths of famous people that the dates of their births have often been overlooked. This British characteristic is, we fear, partially responsible for such a mistake.

Remove the poison!

WE like to receive letters from readers: few things give us more pleasure. Recently however, together with other writers on the ballet, have been subjected to an influx of anonymous letters, not directed against me but giving what the writers think would be interesting bits of gossipy information about the private lives of people in the world of ballet.

Apart from the fact that little of the news is news to me, as surprisingly I know and hear far more that I am ever likely to print, it is a despicable habit.

All such letters are immediately dealt with: torn-up in the waste paper basket. So perhaps those who resort to this unpleasant practice will pause and think a bit before they again apply their poison pens to paper. They might then save themselves unnecessary postal expenditure, and possibly far more serious trouble.

Free ballet books

AT the end of 1949, *Dance and Dancers* was born. Two years later this was followed by *Music and Musicians.* These two were followed by *Plays and Players* and later by *Films and Filming.* Now the "and" family is being further enlarged as next month will see the appearance of *Books and Bookmen.*

Full details of this new monthly publication will be found on pages 22–23 of this number.

Of particular interest to ballet lovers is that two ballet books are to be given away free to the first subscribers to this new magazine. These are *Alicia Markova* by Anton Dolin and *This Thing Called Ballet* by George Borodin. There is only a limited supply of these books available so those who want them to add to their ballet libraries should act quickly by taking out a subscription to *Books and Bookmen* now!

Cupid works overtime here

THE announcement of an engagement between members of Festival Ballet is, as regular readers will be aware, nowadays news of the "dog-bites-man" category; however for the record the engagement has been announced of June Greenhalgh and Russell Kerr, and our best wishes go to them both.

Two new male recruits to Festival Ballet are Maurice Metliss and Donald MacAlpine. Both have recently been in musicals, but were previously members of the Sadler's Wells Theatre Ballet. They are additions to the company's large Commonwealth contingent, Metliss being a South African and MacAlpine a New Zealander.

Misprint of the month

"WHAT relevance, for instance, has compulsory ballet to the present strike of seamen? Obviously none. One might go further and say that it would probably provoke the unrest that the Government is trying to avoid."

Political Correspondent on Government suggestion for compulsory ballot in *The Observer* (19.6.55)

happy birthday to...

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Dancer You Will Know

Photo: Rimis

RUSSELL KERR

Born in New Zealand. First started to dance at the age of 9, but after two years deserted ballet for musical studies and did not start again until he was 18, when he worked under Kathleen Whitford. Following success in R.A.D. examinations he was given a Government Bursary to come to England and arrived here in July, 1951. He first studied with Idzikowski and Elsa Brunelleschi, and made his European stage debut with José Greco's company. After 18 months at the Sadler's Wells School he joined the Ballet Rambert for a provincial tour. In April, 1953, he joined Festival Ballet, his present company.

Principal roles: Bouffon and Butler in The Nutcracker; *Juryman, Page and Tarantella in* Esmeralda; *Pas de Six in* Napoli; *Chief Warrior in* Prince Igor; *Chief Eunuch in* Scheherazade; *Moor and Groom in* Petrouchka; *Blue Boy in* Symphony for Fun; *Cheshire Cat, Knave of Hearts and March Hare in* Alice in Wonderland; *Marquis de Sevegnac in* Mlle. Fifi.

FESTIVAL Ballet's main strength is very possibly located in its unusually strong group of male soloists. Typical of these young men (although officially still listed as *corps de ballet*) is Russell Kerr. However Kerr rather stands apart from the rest by virtue of his useful versatility. An extremely gifted mime—his flabbily ineffectual Chief Eunuch is noteworthy, and in *Mlle. Fifi* his Marquis compared well with Dolin's—he is also equally at home in character and demi-caractère roles, and can on occasion, as his performances in *Napoli* and *Esmeralda* showed, appear with success in classical ballet.

The competition in the company (for example in *Nutcracker* he dances a brilliant *pas de trois* with Ronald Emblen and Jeffrey Kovel) has forced him to improve technically season by season, as his Warrior in *Prince Igor* bears witness. But Kerr has never lost the careful artistry that makes his Butler one of the best things in *The Nutcracker* Prologue.

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Blood and Thunder

NEW RECORDS
Reviewed by
DAVID HUNT

De Banfield: *The Combat.* **Antheil:** *The Capital of the World.* Ballet Theatre Orchestra (Joseph Levine). Capitol CTL7081. 12 in. 36*s.* 5½*d.*

THIS latest issue in Capitol's impressive list of recordings from the Ballet Theatre repertoire brings the music for William Dollar's *The Combat*, presented in this country by three different companies, and for Eugene Loring's *The Capital of the World*, a ballet which has yet to be seen here.

America first saw Ballet Theatre's productions of both works at the New York Metropolitan Opera House on December 27, 1953, although the company had originally mounted *The Combat* during their summer season at Covent Garden the same year. This fact seems to have escaped the writer of the record sleeve-note. Some mention might also have been made of the ballet's earlier staging, as *Le Combat*, by Petit's Ballet de Paris, when it was danced as a *pas de deux*, and of the subsequent production in its expanded form as *The Duel*, by New York City Ballet.

Effective enough though it is as atmospheric ballet music when heard in the theatre, Raffaello de Banfield's contribution to Dollar's streamlined version of the Tancredi and Clorinda story merely sounds pretentious on its own. The music is much too long for its slender content and sounds like background music for a CinemaScope tournament. Although Melissa Hayden gave an unforgettable performance as the Saracen warrior maid, how infinitely more moving was Walter Gore's treatment of the same theme, set to Monteverdi's celebrated madrigal, *Il Combattimento di Tancredi e Clorinda*, a recording of which is available on Vox.

George Antheil's score for *The Capital of the World*, an account of which was published in DANCE AND DANCERS, March, 1954, is a colourful piece of pseudo-Spanish music; but here again its appeal will be mainly to those who have seen the ballet. The score has one notable feature: in the Farucca the extra-musical noises of Spanish dancing have, for once, been conceived as an integral part of the music so that the spirited sounds of *zapateado*, *palmas*, *pitos* and thigh-slappings, performed here, as in the ballet by Roy Fitzell as Paco, make an intriguing staccato rhythmic counterpoint against the melodic line, instead of, as is more often the case, being insensitively plastered over the top of it.

Ballet Theatre Orchestra's playing of the uncut scores does everything possible to recommend them and reproduction on both sides is at the highest standard.

Death in the Harem

Rimsky-Korsakov: *Scheherazade*—Symphonic Suite. Philadelphia Orchestra (Eugene Ormandy). Philips NBL5013. 12 in. 32*s.* 4½*d.*

PHILIPS follow up their splendid recording of Balakirev's *Thamar*, reviewed last month, with a new version of Rimsky-Korsakov's *Scheherazade*, a work directly inspired by Balakirev's symphonic poem. Deciding between the six LP performances of *Scheherazade* is rather easier than choosing the best of the four of *Thamar*. My own preference is for the Vienna State Opera's magical account of *Scheherazade* under Argeo Quadri, a performance characterised by exquisitely-shaded nuances and an individual approach which is both compelling and convincing. But if you want tempi and phrasing which correspond with Fokine's choreography, Dorati's more orthodox interpretation on Mercury is the one to go for. Both have the benefit of outstandingly vivid recording.

On the new Philips, Ormandy gets some marvellously opulent playing from his fine orchestra, with the strings in particular achieving a glamorous tonal sheen not to be encountered on any of the other versions. But the glamour tends to slickness and streamlining and the performance generally is more marked by drive and brilliance than by subtlety and imagination. The recorded sound is full-bodied but tonally a little metallic.

Pas de Six

Le Groupe des Six. Denise Duval (soprano), Chorale Elizabeth Brasseur, Paris Conservatoire Orchestra (Georges Tzipine). Columbia 33CX1252-3. 2 12 in. 72*s.* 11*d.*

THIS interesting pair of discs brings music by *Les Six*—Durey, Milhaud, Honegger, Auric, Poulenc and Tailleferre—the group of Parisian composers, who, under the leadership of Cocteau, gathered together in 1917 to give French music a much-needed vitalising shot in the arm. With the exception of the oldest member, Louis Durey, who broke away in 1921, the group was greatly interested in ballet as an *avant-garde* experimental medium, associating themselves to some extent with Diaghilev and more particularly with Jean Borlin's even more daringly iconoclastic Ballet Suédois.

Ballets by *Les Six* include: *Les Mariés de la Tour Eiffel*—1921 (Auric, Honegger, Milhaud, Poulenc, Tailleferre); *Skating Rink*—1922 and *Amphion*—1931 (Honegger); *La Création du Monde*—1923, *Le Train Bleu*—1924 and *Salade*—1924 (Milhaud); *Les Biches*—1924 and *Aubade*—1929 (Poulenc); *Les Facheux*—1924, *Les Matelots*—1925 and *Phèdre*—1950 (Auric). Two of these are represented in the present anthology—Honegger's *Amphion*, produced by Ida Rubinstein in Paris in June, 1931, with Massine choreography; and Auric's powerful music for Lifar's *Phèdre*, about which I wrote in DANCE AND DANCERS in August, 1954, on the occasion of the ballet's London premiere by the Paris Opéra Ballet.

The Prelude, Fugue and Postlude from *Amphion* which, like *Phèdre*, is based on a classical Greek mythological theme, is on 33CX1252, the remainder of which is taken up by an introductory talk by Cocteau, Tailleferre's *Ouverture*, the cantata *Sécheresses* by Poulenc, and a Durey song, *Le Printemps au Fond de la Mer*. Auric's Symphonic Suite from *Phèdre* takes up the whole of one side of 33CX1253, the other being devoted to Milhaud's Second Symphony.

Performance and recording throughout should satisfy the most fastidious, although it might be thought that *Phèdre* loses much of its impact away from the ballet.

Trio Ballet

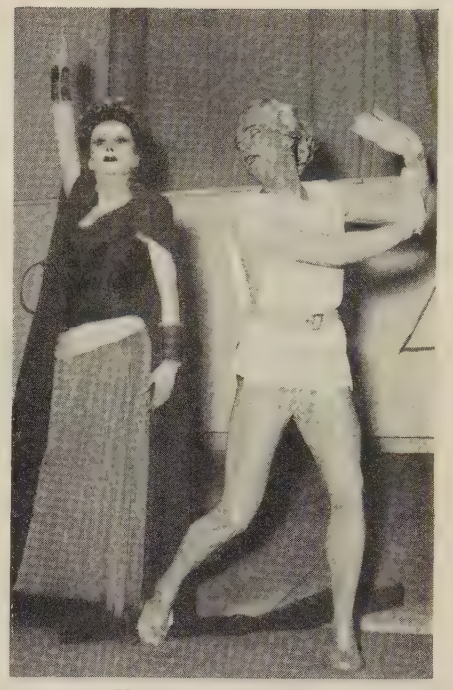
Aleko (Tchaikovsky: Piano Trio in A Minor). Emil Gilels (piano), Leonid Kogan (violin), Mstislav Rostropovitch ('cello). Monarch MWL332. 12 in. 36*s.* 5½*d.*

MASSINE's *Aleko*, his first ballet for Ballet Theatre, had its premiere at the Palacio de Bellas Artes, Mexico City in September, 1942. The scenario, originally even more involved that when the ballet was first seen here during Ballet Theatre's 1953 Covent Garden season, was concocted by Massine and the ballet's designer, Marc Chagall, from Pushkin's poem, *The Gypsies*, which had earlier inspired Rachmaninov's opera, *Aleko*.

One might reasonably have supposed that Massine would have automatically gone to the opera for his music. But no—curiously he chose Tchaikovsky's A Minor Piano Trio, had it orchestrated for symphony orchestra by Erno Rapee, and set the first and second scenes of his ballet to its opening movement, the third to the Theme and Variations second movement (the theme is identical, incidentally, with the big tune of the opening movement of Tchaikovsky's Second "*Ballet Imperial*" Piano Concerto) and used the extended twelfth variation—which, together with a short coda, serves as the Trio's third movement—for the ballet's dramatic finale.

Rapee's orchestration accentuated all the mournful sweetness in the music—Tchaikovsky wrote it in 1882 in memory of his teacher and benefactor, Nicholas Rubinstein, who had died the previous year—and made the most of the opportunities the writing gave for colourful orchestral effects, in order to bridge the all too obvious gaps between a highly personal Slav musical idiom and the totally different extravert, more robust passions of gypsy life.

This new recording of the Trio, the first on LP, is from an engineering point of view far from ideal. The piano tone is wooden and insecure and, there is over-much surface crackle and background hum. Balance, however, is good, and the technical deficiencies are more than bearable for the sake of the marvellous performance given by three of Russia's greatest instrumentalists.



IMPERIOUS JEALOUSY: A scene from Serge Lifar's Phèdre, *with Tamara Toumanova in the title role of the legendary Queen of Athens and Lifar as her stepson Hippolyte. A suite from Auric's music has now been recorded. Photo: Lido*

Café Olé !

Flamenco Songs and Dances. Carbonerillo de Jerez with guitar accompaniment by Paquito Espinosa. Felsted SDL86018. 10 in. 27*s.* 3½*d.*

INCLUDING percussion accompaniment and punctuated by the brittle patter of foot stampings, but without castanets, these Flamenco performances have a well-calculated theatrical or café effectiveness and should successfully evoke memories of the Spanish dance troupes who from time to time wreak havoc with the boards of London's stages.

The items are well varied and the performances will certainly set the blood coursing through your veins. But if you prefer the magic a little less colourfully contrived, the greater mastery of the guitarist Pepe de Almeria and the completely unselfconscious spontaneity of the Flamenco singer Manolo Leiva on London International TWV91051 will bring you the heady perfume of nocturnal Spanish gardens, without conveying, as does this new release, a suggestion of a cabaret entertainment.

Before Job

Old King Cole—Ballet Suite (Vaughan Williams). LPO (Sir Adrian Boult). Decca LW5151. MP, 18*s.* ½*d.*

THE first of Vaughan Williams' four ballets, *Old King Cole*, was produced in Cambridge as long ago as 1923. The folksy musical idiom would seem to suggest that the merry old soul holds court in the heart of the English countryside and the well-known nursery rhyme tune is put through a variety of paces. The "fiddlers three" pop up at appropriate intervals and there is a serenely lyrical middle section. The performance is affectionately handled and the recording excellent.

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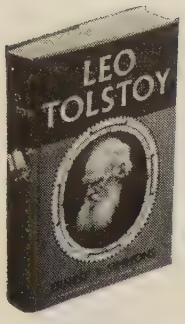

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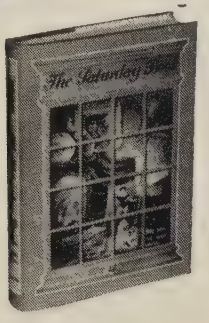

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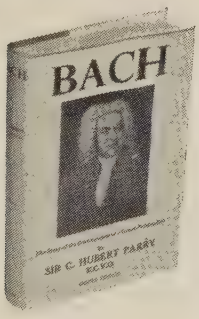

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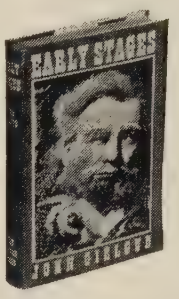

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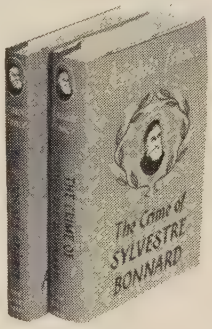

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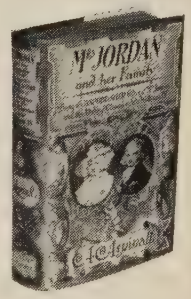

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Show jumping gave her rhythm

Dancer in Musicals 8

by HARRY STONE

Photo: Zichy
SHEILA O'NEILL

SHEILA O'NEILL, now appearing in *Kismet,* has such a sense of rhythm that she literally learnt to dance almost before she could walk. For without her happy co-operation, it would have been impossible to have taken lessons under Madeleine Sharpe at the age of two and a half. Largely due to this early start, she won the all-England championship at the age of five and, by the time she was nine, had collected as many medals as she was years old, not to mention a considerable number of certificates.

However, her promise was cut short by the war when she was evacuated to the country away from any sort of ballet school. But her time was not entirely wasted. She learnt to ride, went on to take up show jumping and in 1948 competed at the White City. Though she did not realise it at the time, learning to guide her horse helped develop her sense of rhythm. Jumping demands split-second timing and judgement in placing the approach to the hurdle.

She returned to London and began attending the Cone-Ripman Dancing School. But it was not long before she had another setback when she caught infantile paralysis. Through sheer determination she took up dancing again. It never occurred to her to do anything but strictly classical ballet. So she joined the ballet in the musical, *Song of Norway* half-way through its run; this included a major ballet by Pauline Grant. Then followed a series of engagements in pantomime and as a soloist with the Montmartre and Ambassador Ballet Companies, which again called for a classical style.

It was at this period she first had experience of modern ballet and immediately she recognised something akin to horse jumping. There was the pronounced syncopated rhythm and the need to merge herself with it, making a complete unity. And then there were the drum beats playing a leading, instead of just a composite, part in the orchestra.

From then on, O'Neill knew exactly where her path lay. First she joined the chorus of the touring company of *Brigadoon* and, during the run, was promoted to a small role. After this, she appeared in a modern ballet act, devised by Remi Martel in the Casino revue *Excitement.*

In 1952 she appeared at His Majesty's in *Paint Your Wagon,* but this time she danced the principal role, and scored a considerable success. The choreography was by Agnes de Mille, and O'Neill particularly enjoyed it as it also incorporated a considerable amount of acting. The same year she appeared in the Royal Command Performance.

After a brief spell in *Jokers Wild,* she left to play one of the three Princesses of Ababu in *Kismet.* There the choreography is by Jack Cole, based on Indian dancing and again with a generous mixture of acting.

But no matter what the style of modern ballet, O'Neill finds a fascination in that pronounced, syncopated rhythm and that more definite drum-beat.

Dance and Dancers . . . . AT HOME

FESTIVAL BALLET

A careful Princess

AFTER an absence of a year, during which they have toured Canada, America and Spain, Festival Ballet returned to Royal Festival Hall on July 11 for a season of two months.

Swan Lake Act 2 always appears to be a rather doleful spectacle upon which to open a season. The *corps* danced well and their long-short tutus look much better than the usual unfortunate length of skirt. In an attempt to make the four little swans, in the *pas de quatre,* look like cygnets they have been given Parma violet dresses where surely grey and white would have been more suitable. A new setting is a great improvement.

Krassovska's Odette was careful. There were moments when it looked as though she had studied the Ulanova film because she has acquired some very beautiful undulating arm movements. At the end of her variation she did a brilliant *diagonale.*

Polajenko makes Siegfried look a lazy prince. This is mainly on account of a bad slouch he has developed. However well he dances, and he is a very good dancer, it all goes for nothing if his neck and head poke forward.

Three principals to the rescue

THE general crowd scenes in *Petrouchka* seem to have become undisciplined: revellers wander around aimlessly and many of the characters have vanished. Where, for instance, is the aristocratic lady with her children and Negro attendants? So many little incidents—the girl selling scarves, the performing bear—have become blurred. The lighting, on this particular occasion, was mainly unfortunate. In spite of these faults, the ballet did not lose its magic owing to the performance of the three principals—Beckett as Petrouchka, Anita Landa as the Ballerina and Godfrey as the Blackamoor.

All three were splendid. Beckett is incredibly touching in the title role, though he should not make such a noise when he hammers on the walls of his cell—the music does all that. Landa is a hard-faced, brittle little trollop of a Ballerina while Godfrey is clumsily sensuous as the amorous Blackamoor.

The magnificent exception

WITH one magnificent exception, there is little of Bournonville left in Harald Lander's potted version of *Napoli.* The company made a fine attempt at acquiring the Danish school when the ballet was first mounted last year, but in spite of their high spirits and apparent enjoyment of the ballet, the "school" has vanished.

The one magnificent exception is Toni Landa as Teresina. Not even in Denmark have I seen a ballerina give such a wonderful exhibition of the old school of Vestris which Bournonville and his Danish successors crystalised in Copenhagen. Everything she does is so perfectly finished—turns, jumps and every movement used in travelling across the stage. She has great style and is sweet, in the nicest sense, without ever being coy.

Gilpin's Gennaro has improved on last year but he should perform everything with less panache and greater natural ease, his arms should fall into a natural curve instead of their looking as though they were doing something alien.

Louis Godfrey is still the British dancer with the greatest sense of the Bournonville school. His variation is the best thing in the ballet after Toni Lander's beautifully delicate performance.

Invisible Harlequins

IT is not easy to write about Belinda Wright and John Gilpin in the *Harlequinade pas de deux* because it was almost impossible to see them. Black costumes against a black curtain would seem as though the management were trying to hide something. In the occasional glimpses of the dancers it appeared that Wright had improved technically during her absence with the de Cuevas company—everything had a sharper edge and greater authority, that Gilpin executed some very good *pirouettes à la seconde* though he tends to strain too much and his smile looks forced. This is really a *pas de deux* for the Christmas season, it is too corny for high-summer.

The return of Danilova

IT must be 30 years since I first saw Alexandra Danilova but, judging her as she dances today, I find it impossible to believe this. She has always had greater *chic* on the stage than any dancer I have ever seen. She was the joy of the 'thirties, her powers appeared to have diminished slightly in the 'forties, but now in the 'fifties she has returned to her former unique position and can command the stage as few ballerinas seem able to.

She—together with Markova, Dolin and Massine—is the living example of the vital importance of great schooling. Never was this more obvious than when Danilova danced Odette in *Swan Lake* Act 2 on July 13. She brought a grandeur to the role that it has frequently lacked of late. Hers is no simpering ingenue of a princess; she has only to stand on point to declare her regality and the rest become

small-fry swans. Even the exaggerated arms and back-bends fit perfectly into this interpretation. Though those who can only see ballet through Wells-eyes might find some faults, there is no doubt that this imperious Odette is what Ivanov originally intended.

Michael Maule, as Prince Siegfried, partnered excellently throughout and danced his variation with the finish and apparent ease of an Eglevsky. Since he last danced in England with New York City Ballet, this South African has become a most mature artist.

Fifi freshened-up

SINCE its first English performance in Bournemouth (reviewed last month), Zachary Solov's *Mlle. Fifi* has been tightened-up all round. It now has a pleasant and suitable setting designed by James Wade which, in the simplest terms, gets the atmosphere of an on-stage dressing room.

Danilova is enchanting in the title role and both Dolin and Maule, as father and son, brought credibility to their characterisation. Previously Dolin did not look old enough; he still looks little older, but Maule became much younger so the whole balance was better. Many smaller details have been added to this frothy *pas de trois* which proved enormously popular with the Festival Hall audience, who never made the mistake of thinking it a too frivolous contribution to the art of ballet.

P.W.

Survivor of a golden age

JUDGING from the way she is now dancing Danilova is the one dancer we shall not be able to tell our grandchildren about—as they will have seen her. Her Street Dancer in *Le Beau Danube* is the same full-blooded Rabelaisian creature it ever was. Like the singer Ebe Stignani, Danilova is the last survivor of a golden age. In this she is superbly alive; a warm, bawdy and human creature dwarfing her surroundings with sheer vitality. Hardly anyone in the home team (certainly not Nicholai Polajenko's tame chocolate soldier of a Hussar) was fit to touch the hem of her provocatively held skirt. Unfortunately only Keith Beckett and Marilyn Burr were up to the modest but always competent standard the company set themselves in this ballet last season.

Le Beau Danube was preceded by *The Nutcracker* and *Pas de Quatre*. The first was marred by slipshod dancing from the female *corps*, but amends were made by the adroit and stylish performances of the principals, Gilpin and Wright, and a trio by three of the company's exceptionally vigorous group of male soloists, Ronald Emblen, Russell Kerr and Jeffrey Kovel.

Pas de Quatre was justified by the inspired casting of Toni Lander as Lucile Grahn. Grahn was Bournonville's favourite pupil and her Danish compatriot Lander is one of the finest (perhaps, with all apologies to the Royal Danish Ballet, the finest) of Bournonville dancers today. Consequently her charming portrayal of Grahn had a curious authenticity about it.

Elegance in Nutcracker

THE two appearances of Danilova in *The Nutcracker* were red-letter performances. She has well-bred elegance and absolute authority. Her dancing bears the unique imprint of personality that is the rare seal of the great ballerina. In some strange way her personality projects choreographically as well as theatrically, so the very steps she dances become in a sense individual to herself.

Michael Maule partnered her excellently and danced with unassuming vigour. At the moment he is a shade too colourless to be memorable and needs an assertiveness which should come with time and experience.

Distinguished revival

ON July 28, the company revived Ashton's small gem *Vision of Marguerite*. Wright and Gilpin re-appeared in the roles of Marguerite and Faust which they so successfully created, and Kenneth Melville proved a worthy substitute for Briansky as Mephistopheles.

Wright's stay with the de Cuevas Ballet appears to have done her nothing but good, and both she and her partners made the most of the work's hectic and impassioned romanticism.

Young entry

AT a matinee performance of *The Nutcracker*, the leading roles in the first Act were taken by Marilyn Burr and Louis Godfrey, and in the second by Noel Rossana and Kenneth Melville. All four young dancers gave pleasing performances, well-schooled and confident. It would be interesting to see both pairs in the full-length ballet.

C.A.B.

EASIER TO READ

TO help readers, some sections previously printed in small lettering will now be given in a larger and clearer type.

The coverage of reviews and notices will remain the same, with the added advantage of ease in reading.

GAY SWANILDA: Anya Linden (right) in the first Act of Coppelia. *She will dance this role with the Sadler's Wells Ballet during its forthcoming American tour.*

For some time Linden has attracted the notice of the public and critics as being one of the most promising of the young Wells soloists. With her performance of Swanilda last season at Covent Garden, this promise was fulfilled.

Photo: Michael Dunne

QUEEN OF ATLANTIS: Ludmilla Tcherina in her ballet, Atlantis, *in which she has been appearing at various European festivals and in which she appeared on British television.* *Photo: Lido*

TELEVISION

MUSIC FOR YOU

Given on July 19. Introduced by Eric Robinson. Designed by Stephen Taylor. Produced by Patricia Foy.

LUDMILLA TCHERINA in

Atlantis

Choreography by Ludmilla Tcherina. Music by Henri Thomasi.

ACCORDING to ancient myth, Atlantis was the name given to a vast island, the size of Asia Minor, lying in the Atlantic Ocean. It was mentioned by Plato in the *Timaeus*, and an Egyptian priest is said to have told Solon of its existence, how it lay off the Pillars of Hercules, but that some nine thousand years previous it had been engulfed by the waves.

This island was the basis and background for Ludmilla Tcherina's short dramatic ballet, which she is presenting at the moment on her European tour.

She was the Queen of the Island who, on her return to her cave, enacted scenes from her life.

An exciting idea for a ballet scenario, but unfortunately its whole effect was marred by the uninspired choreography which possessed little creative imagination and no variety. It consisted mainly of highly theatrical gestures.

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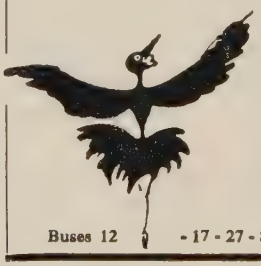

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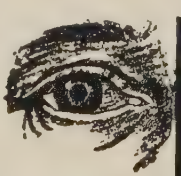

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There was little chance of studying Tcherina's technique, due to its style of presentation. This ballet, with different handling, would provide excellent cinema: a fact not altogether surprising when one considers the career of its choreographer.

Stephen Taylor devised an excellent setting, featuring a large jagged grotto of prehistoric design. The serpent head-dress, which one assumed Tcherina had designed herself, was strikingly effective.

The lighting and camera work was of a high standard particularly in the shots showing the dancer writhing and coiling on the floor of the cave.

Nicholas Baker

NEWS IN BRIEF

Pavinoff's new company

A NEW company—Cosmopolitan Ballet—opened in July at the Harrow Coliseum before embarking on a provincial tour. The artistic director and principal male dancer is Rovi Pavinoff. Other dancers in the company include Joy Fisher, Sheila Logan, Evely Leibl, Roger Tully, David Henshaw and Viv Dyer.

This company of 25 includes in its repertoire: A full-length *Giselle* and *Coppelia, Swan Lake* Act 2, *Casse-Noisette* Act 2, *Le Spectre de la Rose.* The two new productions are *Boulevarde du Quartier* to Strauss music, and *Suite en Rose* to music of Chopin, both choreographed by Pavinoff. The latter ballet had its premiere during the season at Harrow.

Improvements at Covent Garden

WHEN the Sadler's Wells Ballet season opens at Covent Garden on August 22, stall-holders will find a welcome change in the seating arrangements. The whole floor has been raked so that every seat in the stalls will have a good view of the stage. There will be two main gangways instead of the old centre gangway. A new bar and buffet are being built at the back of the stalls. There will also be a canteen for the artists which will provide them with inexpensive meals without their having to leave the theatre.

The short Sadler's Wells season ends on September 3, and the company flies to New York on September 5, opening at the Metropolitan Opera House on September 11 with *The Sleeping Beauty.* A short tour follows their New York season and in December they will make an important television appearance. The company is due to return to the Royal Opera House at the end of December.

As already announced, its 25th Anniversary season will include full-length ballets from Ashton and Cranko, one-act ballets from Rodrigues and Macmillan and a revival of Fokine's *Petrouchka.*

Lander's success

THE Festival Ballet gala on September 9, the company's fifth birthday, will include as guest artists Ludmilla Tcherina and Belita.

Also in the programme will be Harald Lander's *Etudes* which had its premiere on August 8, too late to be reviewed in full in this issue (pictures and opinions will appear next month). This ballet had a very great success with the public and was well received by the Press, Toni Lander and John Gilpin coming in for special mention.

After the Festival Hall season ends on September 10, the company starts a provincial tour on September 19 which will take it right through until Christmas when it will appear for a season in Monte Carlo. A tour of Europe is being planned for 1956.

CLEMENT GLOCK

FOR the past nine years, the name "Clement Glock" has appeared on the programmes of the Royal Opera House, Covent Garden, as having painted the scenery. The name was deceptive because most people not connected with the Opera House assumed that the scene-painter was a man. In actual fact she was a married woman with three children.

Her death on July 28 at the age of 41 was a sad loss to the Royal Opera House as well as to the many designers whose work she so faithfully interpreted.

As a young girl she intended to become a painter and studied with that intention for many years. During the war, when ENSA had its headquarters at Drury Lane Theatre, she started painting the scenery for the many productions that were being sent out to the armed forces all over the world.

After the war in 1946, she joined the staff at the Royal Opera House as assistant to Jack Cross. Shortly after that he left and Clement Glock took over the position she has held for the past nine years.

It is not always realised by the public what a very important part in the success of any production is played by the scenic artist. A designer can do the most brilliant designs, but they amount to nothing if badly interpreted. On the other hand, a designer can produce a collection of almost incomprehensive scribbles and it is up to the scene painter to interpret them so that they become an exciting spectacle in the theatre. Apart from this it is the job of the scene painter to transfer to the scenery the particular quality of the artist in question.

Scene painters who can do all this are rare indeed and Clement Glock was one of these rare people. What is more, she put her heart and soul into her work which she always did with a sense of enjoyment.

Often designers have said, when their work was criticised, that the fault lay in the way their designs were carried out. But almost every designer, British or foreign, who has worked for the Royal Opera House has been loud in praise of Clement Glock's work.

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FRANCE

East conquers West

THE official company of the Chinese People's Republic, combining the Liaoning Theatre and the Pekin Opera, presented extracts from Chinese classical works at the Théâtre Sarah-Bernhardt and later at the Palais de Chaillot. In their entirety these works sometimes last for several days but the chosen extracts were sufficient to enable one to note the characteristics of a refined and profoundly original art which the Parisians have considered to be one of the most important artistic events of the present day.

The Chinese opera offers a perfect synthesis of song, dance and music. The interpretation seeks expression by the stylisation of gesture. Every movement is set to rhythm like a dance, depicting, by means of an advanced technique, the thoughts and feelings of the various characters. This technique reveals most subtle psychological shades far removed from the mime gesticulation we know in the West.

All the interpreters are endowed with an extraordinary suppleness which eclipses most acrobats. They throw off astonishing pirouettes, daring leaps and other feats of prowess. But what is particularly remarkable is the perfect flow of their movements and the fluidity of their gestures and the surprising *équilibres.*

In *Les Trois Rencontres,* there was a twenty-minute combat in the dark between a nobleman and an innkeeper. *La Rivière d'Automne* delicately suggested the dialogue between an ironical boatman and a timid

PEKIN OPERA: A scene from the programme of the Chinese company which has had such a great triumph in Paris. Many critics have even declared that the visit of this company to Paris is as important as the first seasons of the Diaghilev Ballet and that the repercussions will be as far reaching.

There seems every possibility that this company will be coming to London in the Autumn under the management of Peter Daubeny.

Photo: Lido

D. Di Salvo

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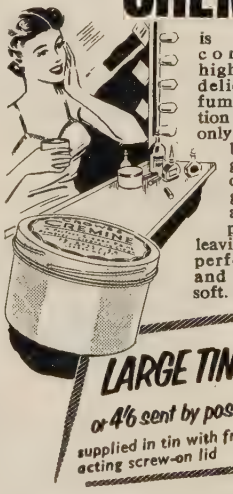

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In *Trouble dans le Royaume du Ciel*, a mythological legend popular since the 17th century, the sovereign Divinities oppose the King of the Monkeys; fights and clowning follow with rapidity.

The flashing costumes are of richly embroidered silk; the make-up is painted on with astonishing effects; the women, wearing headresses of flowers and shells, smile with studied grace; the men combine acrobatic strength with suppleness, buffoonery or nobility.

The actual dances have been recently arranged and are much more banal. They resemble those given by the folklore companies of Central Europe in that they consist of harmonious but not very typical ensemble movements. Fortunately the ancestral tradition is still preserved and possesses a value which is beyond estimation—poetic, plastic and decorative.

Alfresco Romeo

IN the courtyard of the Louvre, the Comité Officiel des Fêtes de Paris and the Marquis de Cuevas presented the first stage performance of Berlioz' oratorio, *Roméo et Juliette*. Four hundred people—dancers, singers and musicians—took part.

A three-tier stage was erected before the high Renaissance façade of the palace. The tiers being joined by a staircase lit in various ways and decorated with flowers. The restraint of this setting, designed by François Ganeau, added to the brilliance of the costumes of Léonor Fini and André Levasseur. The producer, Jean-Pierre Grenier, arranged the harmonious evolutions of the crowd with masterly skill. The result was a marvellous spectacle which the Paris public greeted with enthusiasm.

Conceived to be seen from afar, the choreography could hardly be other than classical. Four choreographers—Skouratoff, Golovine, Skibine and Taras—brought simple nobility to this vast fresco.

Marjorie Tallchief's Juliet was full of freshness and Skibine made an elegant Romeo; both came together in a moving and passionate *pas de deux*. Genia Melikova made a beautiful Queen Mab. Though there was no opportunity of appreciating all the delicacy of Golovine's style, George Zoritch displayed a faultless *plastique*.

MARKOVA IN GENOA: One of this year's new festivals was at Genoa. In the open-air Théâtre des Parcs de Nervi from July 8 for a month appeared the Zagreb National Ballet, Harald Kreutzberg, John Butler's American Dance Theatre, Grand Ballet du Marquis de Cuevas and a recital by Alicia Markova and Milorad Miskovitch.

After the triumph which she enjoyed in Genoa, Markova will next appear with the de Cuevas company in La Sylphide. *Later in the Autumn she is due to dance in Chicago when she will appear in Ruth Page's* The Merry Widow *and* La Revanche. *Photo: Lido*

News in brief

ON July 8, at a cocktail party at the Bibliothèque de L'Opéra, Serge Lifar presented one of the two Prix Diaghilev on behalf of the Institut Chorégraphique de Paris to the Marquis de Cuevas and his collaborators for the production of *Roméo et Juliette*.

AFTER a European tour, the Grand Ballet du Marquis de Cuevas danced at the Antique Theatre of Autun. The company will also give its usual seasons at Biarritz and Deauville. After another short tour which includes northern Spain, the company returns to Paris for its usual Autumn season. This will be either at the Théâtre des Champs-Elysées or the Théâtre Sarah-Bernhardt. Alicia Markova will then appear as guest ballerina and will dance for the first time in Harald Lander's revival of Bournonville's *La Sylphide*.

John Taras has returned to the company as ballet master and George Zoritch has also rejoined as a principal male dancer.

AS a result of union pressure, the creation of Lifar's version of Prokofiev's *Romeo and Juliette* and Harald Lander's ballet to Bartók's Concerto have been postponed until the autumn.

THE Galerie Beaux Arts has recently shown two hundred works by Degas, most of them belonging to private collections. As was to be expected, the dance played an essential part in the paintings, pastels, drawings and sculptures.

YVETTE CHAUVIRE and Peter Van Dijk took part in the Granada Festival in July. Later, Chauviré danced with Lifar at Aix-les-Bains. At the end of August she is to dance at Vichy with Serge Perrault, Roland April and Geneviève Moulin.

LYCETTE DARSONVAL, of the Paris Opéra, is to take a small group, including Irène Skorik and Gérard Ohn, on a tour of Turkey, Egypt, Syria, Lebanon and Greece, starting in December.

Marie-Françoise Christout

Sylphides in its natural setting

Last month in the large Roman open-air theatre on the hill of Cimiez lying behind Nice, a midnight *Gala Chorégraphique* was presented by the Ballet de l'Opéra de Nice with Serge Lifar, Nina Vyroubova, Ninon Le Bertre Hélène Armfelt, Michel Rayne and Luis Diaz as guest artistes. The programme consisted of *Les Sylphides, Giselle,* and a new work specially created for the occasion, *Variations dans un Style Romantique,* to the music of Dvořák's New World Symphony, with choreography by Ferdinand Lallement. Although the dancing was not of the highest standard, which was perhaps due to the not infrequent interruption by a number of bats, which were presumably attracted by the lighting, it was indeed fascinating to see *Les Sylphides* performed in a setting, which was almost a replica of the designs of Alexander Benois, with the moon rising over the stage.

N.B.

ALEXANDRE VOLININE

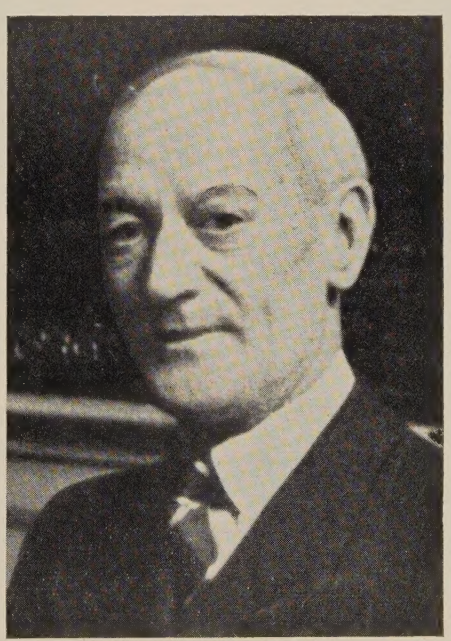
IT was with great sadness that artists and friends of the dance learned of the death of Alexandre Volinine which took place suddenly at his home in Paris on July 3.

The burial took place after a sung Requiem Mass at the Russian Church in the Rue Daru on July 6. Many dancers and those connected with ballet were present.

Volinine was born in 1883. He graduated from the Moscow Imperial Ballet School in 1901 and became a *premier danseur* of the Moscow Imperial Ballet. He danced principal roles in ballets such as *The Sleeping Beauty, La Fille du Pharaon, Le Lac des Cygnes, Coppelia, La Fille Mal Gardée.*

Leaving Moscow in 1910 he was, for many years, the partner of Pavlova, travelling all over the world. When he retired as a dancer he opened a school in Paris. He was responsible for forming some of the best-known contemporary dancers. He was particularly famous as a teacher of male dancers. Several dancers from Sadler's Wells, notably Michael Somes and John Hart, studied under him, as did Harold Turner who went to learn his method of teaching.

The dance loses in Volinine one of its most remarkable masters, a guardian of the great Russian tradition.



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AUSTRALIA

AUSTRALIA now has four professional ballet companies. The newest is the Ballet Guild, under the direction of Laurel Martyn, which has turned professional after ten years of semi-professional existence. In August they embarked on a long tour of New South Wales and Queensland. Among the new creations and classics which they are touring is a new production of *Casse Noisette*.

Algeranoff and Claudie Algeranova's company has been on tour giving performances for children.

The Walter Gore Ballet, under new management, has had a season at the Union Theatre in Melbourne. Nine works were announced, all by Walter Gore. The opening programme consisted of *Conversazioni*, *Soft Sorrow*, *Peep Show* and *Musical Chairs*.

The general opinion of the opening programme was that there were too many ballets by one choreographer and too little dancing. *Peep Show* and *Musical Chairs* got a good reception, *Soft Sorrow* gave Paula Hinton little scope for dancing and *Conversazioni* was rather a disappointment.

The Borovansky Ballet has continued its successful tour. David Lichine joins the company in Adelaide to rehearse *Francesca da Rimini* and other ballets, and it is possible that his wife, Riabouchinska, will also join the company. Fokine's *Firebird* may also be revived. Kathleen Gorham has announced that she will return to Europe in October.

E. C. Mason

COVER STORIES

This month's front cover, by H. J. Mydtskov, is of Mona Vangsaa and Henning Kronstam of the Royal Danish Ballet in Frederick Ashton's *Romeo and Juliet* which has its British premiere at the Edinburgh Festival this month.

BOTH dancers have been brought up in the school of the Royal Danish Ballet in Copenhagen. Vangsaa became a "ballet dancer" in 1938 and a "solodancer" in 1942. She has since taken over many classical roles as well as creating new ones. She is married to a male "solodancer" of the company—Frank Shaufuss. She is strong in the Russian classics. The role of Juliet in Ashton's three-act ballet is probably her most important creation to date.

Kronstam only became a "solodancer" last year but already he has made a great impression both in Balanchine's *Night Shadow*, as the Drummer in *Graduation Ball* and now as Romeo.

This month's back cover, by Barratt's, is of Nadia Nerina and Alexis Rassine in Ashton's *Sylvia* which they will dance during the next season of Sadler's Wells Ballet at Covent Garden.

NERINA was born in Cape Town in 1927. After studying under various teachers she came to England and joined the Sadler's Wells Theatre Ballet in 1946. The following year she transferred to the Sadler's Wells Ballet at Covent Garden. She has created a number of new roles and has danced all the full-length ballerina roles. Her rise to ballerina status has been rapid.

RASSINE was born in Lithuania in 1919, started dancing in Cape Town and later went to Paris. Made his English debut with Ballet Rambert in 1938. He later danced with various companies including the Anglo-Polish Ballet until he joined the Sadler's Wells Ballet in 1942. He has remained with that company ever since, dancing all the principal male roles.

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested).

ANN MELVILLE, 55, Hoyle Street, Bewsey, Warrington, Lancs., wants b.c., m. or f., age 16-18, in Australia, Canada or U.S.A. m.a. 16. o.i. theatre, art, reading, opera, music. all answered.

ROBERT URWIN, 4, Cambridge Terrace, High Clarence, via Middlesbrough, Yorks., wants b.c. any age, anywhere, esp. London, N.E. England, Brit. Commonwealth, U.S.A., and overseas nationals now in England. s.i. writing, animals, emigration, travel and adventure. o.i. music, psychology, reading. p.r. all answered.

LESLEY KIRMSSE, 24, Douglas Street, Launceston, Tasmania, Australia, wants b.c., f, any age, in England. m.a. 12. o.i. films, stamp-collecting, ballet picture exchanging. p.r. All answered.

KAREN MATLOCK, 605½, West 58th Street, Los Angeles, Calif., U.S.A., wants b.c., f, age 18-30, esp. in Gt. Britain. m.a. 22. o.i. reading, music, cooking, etc. p.r. all answered.

JULIA DAMERELL, 12, Molesworth Terrace, Stoke, Plymouth, Devon, wants b.c., m. or f, anywhere. m.a. 15. o.i. all kinds of dancing, theatre. Ls. French.

JOYCE PARTRIDGE, 32, Northleigh Road, Ward End, Birmingham, 8, wants b.c., m. or f. anywhere, esp. Scandinavia and Canada, age 19-22. m.a. 19. o.i. sports, films, reading, theatre.

PHYLLIS ROBINSON, 184, Halifax Road, Butters Lane, Bradford, 6, Yorks., wants b.c., age 16-18, in Sweden, Denmark, France, Spain, Australasia. m.a. 15. o.i. reading, films. sports. p.r.

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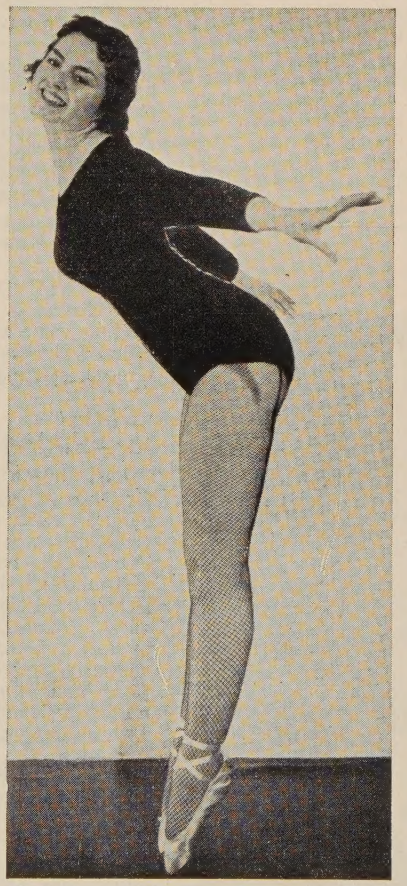

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Ballet Dates

FESTIVAL BALLET
Royal Festival Hall, London
Matinées, Wed. and Sat.

August
22-24 *Alice in Wonderland, Concerto* (Grieg), *Napoli*
25-27 *La Esmeralda* Act II, *Alice in Wonderland, Le Beau Danube*
29-31 *Giselle, Le Spectre de la Rose, Prince Igor*

September
1-3 *Swan Lake* Act II, *The Nutcracker*
5-7 *The Nutcracker, Pas de Quatre, Symphony for Fun*
6 8th Anniversary Gala: *Petrouchka. Hymn to the Sun* (Krassovska), *The Swan of Tuonela* (Tcherina, Dolin), *Aurora pas de deux* (Wright, Gilpin), Charnley ballet (Belita), *Etudes.*
9, 10 *Petrouchka, Etudes, Napoli*

19 Hippodrome, Bristol
26 Theatre Royal, Birmingham (2 wks.)

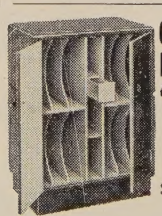
Oct.
10 Alhambra, Bradford
17 Palace, Manchester (2 wks).
31 Empire Theatre, Edinburgh.

Nov.
7 Empire Theatre, Sunderland.
14 De Montfort Hall, Leicester.
21 Theatre Royal, Hanley.

SADLER'S WELLS BALLET
at Covent Garden

Aug.
23 *Sylvia* (Fonteyn, Somes)
24 *The Shadow, Checkmate, The Three-Cornered Hat*
25 *The Shadow, Les Sylphides, Mam'zelle Angot*
26 *Mam'zelle Angot, Les Sylphides, The Three-Cornered Hat*
27 (M) *Sylvia* (Beriosova, Field)
27 (E) *Sylvia* (Grey, Chatfield)
29 *Checkmate, Les Sylphides, The Three-Cornered Hat*
30 *Giselle* (Elvin, Field) *The Three-Cornered Hat*
31 *Mam'zelle Angot, Symphonic Variations, Checkmate*

Sept.
1 *Mam'zelle Angot, Symphonic Variations, Checkmate*
2 *Sylvia* (Nerina, Rassine)
3 (M) *The Shadow, Giselle* (Elvin, Field)
3 (E) *The Shadow, Giselle* (Fonteyn, Somes)
End of season



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SADLER'S WELLS THEATRE BALLET

Sept
19 Olympia Theatre, Dublin
26 The Opera House, Belfast (2 weeks)

Oct.
10 Royal Court, Liverpool.
17 Grand Theatre, Leeds.
24 Opera House, Manchester.
31 Kings Theatre, Glasgow.

Nov.
7 His Majesty's Theatre, Aberdeen.
14 Gaumont Cinema, Dundee.
21 Kings Theatre, Edinburgh.
28 Theatre Royal, Newcastle.

BALLET RAMBERT

Sept
11 Television in *Giselle* (with Markova)
12 Theatre Royal, Norwich.

THE EDINBURGH FESTIVAL
The Royal Danish Ballet
at the Empire Theatre

August
23-25 *La Sylphide, Capricious Lucinda*
26-29 *Romeo and Juliet* (British premiere of Ashton's three-act ballet)
30-Sept. 1 *Napoli, Graduation Ball*
2-3 *The Whims of Cupid and the Ballet Master, La Sylphide, Napoli* (Act III)
Programme subject to alteration
Mats: Wed. and Sat. (extra mat: Sept. 2)

Azama Kabuki Dancers and Musicians
at the Empire Theatre, Sept. 5-10

West Country Ballet
at Princes Theatre, Aug 22—Sept 10 (mats. only).

DANCERS & MUSICIANS AZUMA KABUKI
at the Royal Opera House, Covent Garden

September
12-17 *Kojo, Sambaso, Shakko, Dojoji, Fukitori-Tsuma, Tsuchigumo, Nining-Wankyu, O-Matsuri No Hi.*
19-24 *Dammari, Fujimusume, Sannin Katawa, Kagami Jishi, Kasane, Setsu-Getsu-Ka, Momiji Gari.*
26-28 Same as programme Sept 12-17.
29-Oct. 1 Same as programme Sept 19-24.
Mats: Saturday 2.30

LOOK FOR MARIE RAMBERT
in full colour on the cover of the October DANCE AND DANCERS

For details of this special THIRTY YEARS OF RAMBERT number see pages 17 and 31 of this issue. Also in the October number will be a further instalment of Richard Buckle's *In Search of Diaghilev*, pictures and opinions of Festival Ballet's production of Lander's *Etudes* and all the usual features. On sale September 20.

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Autumn specials

in full COLOUR for October

look for these specially taken colour photographs on the October covers

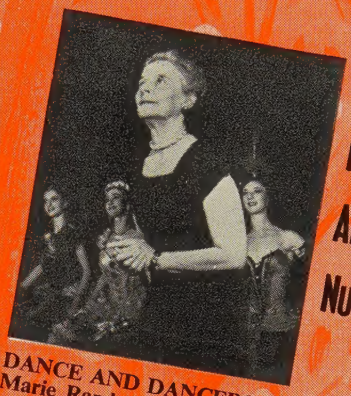
French Films Diamond Jubilee Number

Gerard Philipe and Danielle Darrieux in Le Rouge et Le Noir

FILMS AND FILMING celebrates the 60th anniversary of the French cinema with a picture history and articles on its pioneers and stars, the latest French films and contributions from French film personalities, including Arletty.

OUT SEPTEMBER 15

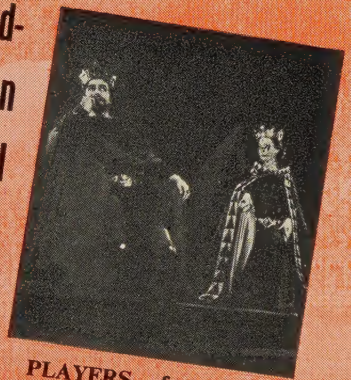
Marie Rambert Anniversary Number



DANCE AND DANCERS honours 30 years of Marie Rambert's contribution to British ballet with an illustrated survey of her work, her dancers and choreographers, and tributes from Dame Ninette de Valois, Frederick Ashton, Tamara Karsavina and Antony Tudor.

OUT SEPTEMBER 20

Stratford-upon-Avon Festival Number



Laurence Olivier and Vivien Leigh in Macbeth

PLAYS AND PLAYERS features the Shakespeare Memorial Theatre productions, past and present, with an illustrated record of the theatre and articles by Anthony Quayle, Glen Byam Shaw, Peter Brook and others.

OUT SEPTEMBER 30

Royal Opera House Number

Rafael Kubelik —new Musical Director at Covent Garden

MUSIC AND MUSICIANS marks the opening of Covent Garden's 10th season as a national opera house with illustrated features on the theatre, its running, management and operas, and contributions from David Webster, Arthur Notcutt, Harold Rosenthal and others.

OUT SEPTEMBER 25

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in *Sylvia*